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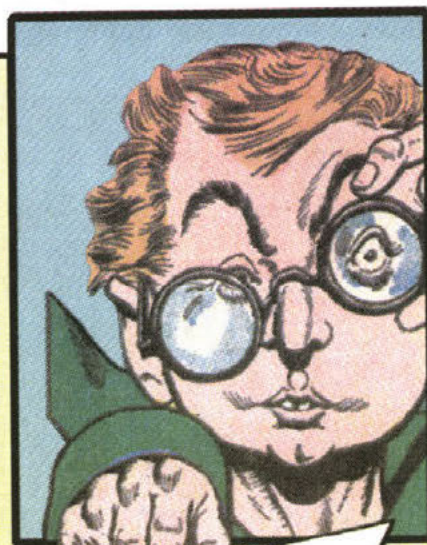
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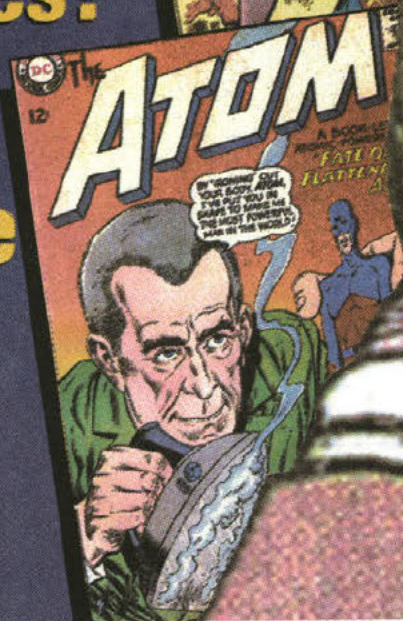
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Mopee Awards
#1



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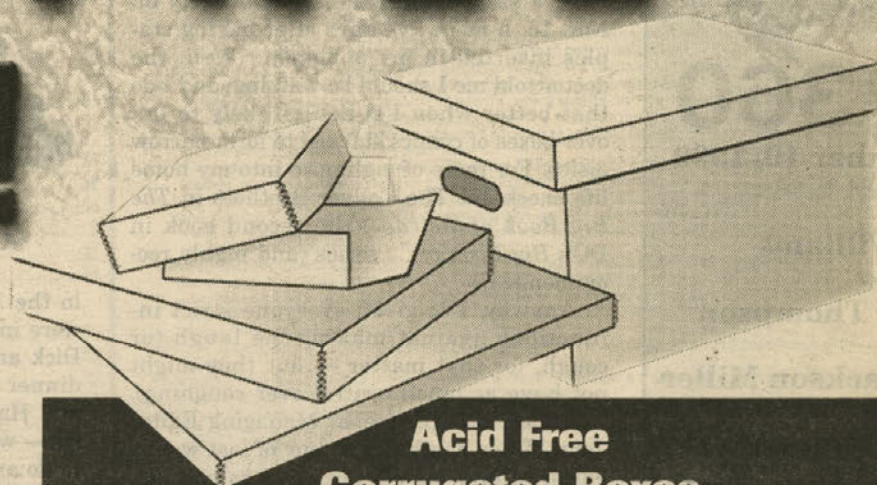
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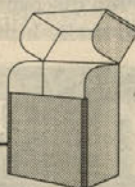
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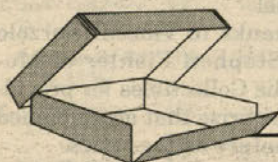
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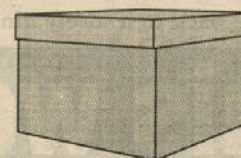


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#1360

December 10, 1999

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Stop it!
I said, "Stop it now!"Editorial
by
Maggie Thompson

So I stagger into the office bravely on Nov. 15, a mere five days after having staples inserted in my abdomen. (Well, the doctor told me I should be walking, and I do that better when I'm not as likely to fall over boxes of comics stacked to form narrow aisles. For more of a glimpse into my home life check out *The Collyer Brothers* in *The Big Book of Weirdos*, the second book in DC's *Big Book of ...* series (and highly recommended).

Anyway, I've given everyone strict injunctions against making me laugh (or cough, for that matter — but they might not have as much control over coughing). And then what happens? Managing Editor John Miller hands me a copy of last week's editorial and his *Faraway Looks* column, and I'm having to take breaks in reading them, because I find myself spontaneously laughing. Ouch.

Then, Brent asks me to do final proof-reading of Craig Shutt. I manage to get through his provocative arguments on the beginning and end of the Silver Age without damage.

And then I get to his piece on The Mopee Awards. Geezo wheezo. What part of "Don't make me laugh!" did Brent not get? Brent, you're in trouble. Shutt, you, too. Argh, my aching body.

It does take me back to a lovely dinner

in the 1960s. My late husband, Don, and I were in New York City, sponging off kindly Dick and Pat Lupoff, and we went out for dinner with Dick and Pat and Hal Lynch and Hal's date. Dick, Pat, and Hal — like us — were science-fiction fans who'd begun to do articles on comics. But Hal's date was simply bewildered by the whole thing. "Why comics? What's fun about comics?" she asked.

So we began to tell her about the wonder world of comics. The example that comes to mind today was *The Human Top*. This guy appeared in *Timely's Red Raven Comics* #1 (and only) (Aug 40) and he got his powers in a way similar to that which affected the Silver Age Flash: He was working in a laboratory and was struck by lightning. You? Me? We'd be burned to a crisp, more'n likely. The Human Top discovered that crossing his wrists would make him spin like a top,

so he put on a costume and set out to Do Good. You? Me? We'd be going to specialists, trying to undo the condition so's we could tie our shoes without tumbling out of our chair.

You get the idea.

Our dinner companion was incredulous, and our shared mood of hilarity escalated quickly, as we ran through the roster of oddball anecdotes in which comics were so rich.

And there was Dave van Arnham, who went on to a career as a science-fiction writer but who at this point (maybe that same Don and Maggie visit to NYC) was an active fan.

He babysat one night, so the Lupoffs and we could go out together, and he settled into the job by asking whether there were some comics he might read.

Dick handed him a stack of comics, including a bunch of *Adventure Comics*. The next thing we knew, van Arnham was turning beet red, and almost tumbling from the couch. "M-m-m-matter-Eater Lad!" he gasped out and went into another convulsion of hilarity. "Bouncing Boy!" and he tried to get his breath back, only to come across *Shrinking Violet*.

We lead a rich fantasy life — but some of it is best withheld at times of physical weakness.

This week in

COMICS
BUYER'S
GUIDE

On the cover



The fans asked for it and now Craig Shutt (aka Mr. Silver Age) runs amuck in our pages! Starting with the presentation of the first ever Mopee Awards, Mr. Silver Age also rings in with his analysis of the start and the end of the Silver Age, how two *Flash* stories were inspired by one cover, and why Captain Atom changed his costume.

Page 40, 44, 46, 50!

News includes: Sotheby's, Amazon.com launch Internet site; Marvel names creative teams for second-tier X-titles; Harley Quinn is headed for her own series; Bat-titles will get a makeover; Bryan Hitch and Paul Neary sign exclusive contracts with DC; and Steranko's Nick Fury stories will be reprinted in April6 and elsewhere

But I Digress by Peter David 62

Peter has more from Fantabaires.

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Mel Blanc raised the bar for cartoon voice actors.

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After a couple of columns reviewing reprints, Tony looks at new material.

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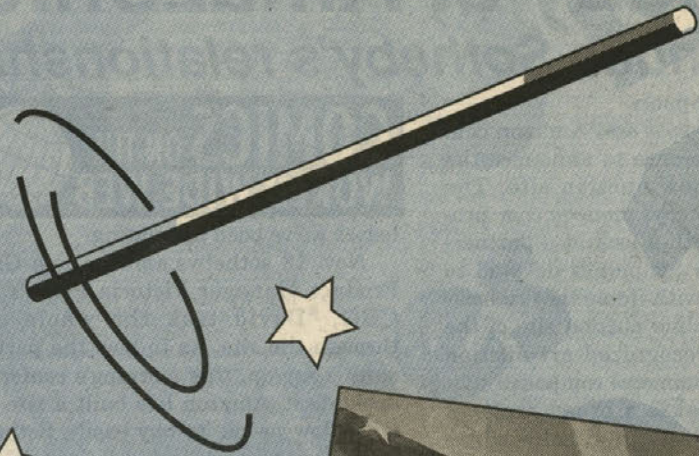
The last Dell
Four Color
winner

Congratulations to **Tom Castellano** of Bayville, N.J., the winner of the final issue of *Dell Four Color* (#1354, Apr 62), featuring Calvin and the Colonel.

Thanks to Vincent Zurzolo and Stephen Fishler of Metropolis Collectibles for providing the prize that accompanied our feature on the series.

Keep watching for more contests.





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Sotheby's, Amazon.com launch Internet site

Continues Sotheby's relationship with the world of comics collecting

By Maggie Thompson

Nov. 18, Sotheby's and Amazon.com held a news conference to announce the launching of a new auction site. The demo of www.sothebys.amazon.com provided reporters with a look at a partnership between two companies devoted to providing buyers with items they're looking for. It's the online auction site of the internationally recognized art auction house and the e-commerce company.

The launch makes a broad range of art, valuable objects, and collectibles from more than 100 collecting categories accessible to interested bidders. Amazon.com Spokesperson Sharon Greenspan said, "For the first time on the Internet, auction bidders will be able to buy valuable items with complete confidence."

"Every lot is guaranteed for authenticity and condition by acknowledged experts — either Sotheby's experts or one of the 4,500 dealers from around the world whom Sotheby's has pre-selected. Bidders can buy with the trust, ease, and convenience for which Amazon.com is world-renowned."

Why the partnership?

Sotheby's Executive Vice President David Redden told *CBG* the relationship had come about because, "We'd been fascinated by possibilities of auctions on the Internet." The company had held an Internet auction a year ago; those items consisted of books and manuscripts. "Dealers around the world participated."

The success of the experience led the company to explore Internet options. "Last spring we had fascinating discussions with a number of organizations, but only this one made sense to us. It made sense to have a partner in the Internet which shared so many of our values — especially including customer satisfaction. We did a little dance together and came up married in June with this site."

Asked what reaction had been at the press conference, Redden responded, "Incredibly positive reaction from both the demo of the site Nov. 18 and the press re-



leases we've been circulating."

Nov. 18 sothebys.amazon.com Group Product Manager Victoria Pickett told *CBG*, "David took the whole crew through the site. As to how the partnership is set up, this morning's conference spoke to it. Amazon has built a site that will allow people to buy easily. Sotheby's brings to the partnership its expertise in authenticating and sourcing the objects. When you think about buying valuable items on line, you quickly see the expertise is necessary."

"This lets people buy from a trusted, guaranteed source: guaranteed for authenticity and condition. Moreover, after the customer receives the purchase, we put a property certificate in the mail to summarize purchase."

Redden added, "It also provides a buying record, which is great."

Amazon.com Founder and CEO Jeff Bezos said, "We are so excited to be working with Sotheby's to bring fine and valuable objects to Amazon.com customers everywhere. In the world of valuable objects, a big problem with online auctions has been authenticity. With Sotheby's reputation and expertise in sourcing and authenticating art and valuable objects, and both companies' relentless focus on the customer, auction bidders can now buy these items with complete confidence, because they know what they're getting is the real thing."

Now on the site

Auctions promoted at the launch didn't feature comics or animation material, though there were some movie posters listed. "Event"-oriented auctions are treasure from the 1857 wreck of the Gold Rush ship The S.S. Central America; a presentation copy of *Harry Potter and the Philosopher's Stone* (estimated between \$16,000 and \$24,000); a signed and in-

scribed first-edition Alice through the Looking Glass (\$2,500-\$3,500); Austin Powers' time machine from *The Spy Who Shagged Me* (\$30-50,000); Secretariat memorabilia, and more material from The Barry Halper Collection of Baseball Memorabilia.

The press release provided a list of assets the site will offer:

- Low and high price estimates on each item
- Rich, detailed photographs, condition reports, and item histories
- Amazon.com Payments technology which makes purchasing and payment quick and easy
- A guarantee of authenticity and condition on all items
- Only qualified experts as sellers
- More than 25 buying guides written by Sotheby's experts
- Extensive help guides which explain everything one needs to know to participate in sothebys.amazon.com easily and successfully.

What does it mean for comics sales?

Redden commented, "The arrangement just sort of continues Sotheby's relationship with the world of comics collecting and lets it be accessed by many more people." He had been the auctioneer for Sotheby's first comics auction several years ago, and he noted the problems in time and space that a live auction presents. "For starters, the print run of the catalog is limited to 4,000 or 5,000 copies. Suddenly, the Internet is there with no barriers."

On the site's opening day, there were no listings under either "Collectibles" heading "Comic Books & Comic Art" or "Animation." However, Redden said, "We hope as time goes on there will always be those items on the site."

Collectors who want to consign properties to the site can come directly to Sotheby's or to a dealer who is one of the Sotheby's associates and consign material either way. Redden told *CBG*, "We have chosen the dealers with whom we'll be in

partnership: the people already in the business whom we respect greatly and are comfortable working with."

How long is material listed on the site? Pickett said it could be as long as two weeks — or as little as a day. *One day?* "We don't recommend that," Redden added, "but we do recommend collectors check the site frequently. We hope it'll be filled with excitement."

More than 25 buying guides written by Sotheby's experts are provided. Each guide presents bidders (or browsers) with the information necessary to evaluate potential purchases in a specific category — from what to look for in a condition report to what adds value to that category, as well as other helpful advice.

The authenticity of all items sold is guaranteed. The site has the same features, navigation and functionality that Amazon.com has made familiar to Internet shoppers.

All transactions at sothebys.amazon.com are made using Amazon.com Payments, the company's custom payment service that takes the hassle out of arranging shipping and payment terms directly with the seller. Successful bidders receive a summary of their entire bill, including shipping and insurance fees as well as the shipping method.

Once the bidder confirms his or her shipping address and credit card (already registered at Amazon.com), Amazon.com Payments charges the credit card and instructs the seller to ship the purchase. sothebys.amazon.com also sends a shipment confirmation number from the seller to the buyer so they can monitor the status of their delivery. The buyer's credit-card number is never sent to the seller.

The buyer's premium, a fee added to the final bid price of each object sold, has been used by auctioneers all over the world.

As in the traditional live-auction business, successful bidders on sothebys.amazon.com pay a buyer's premium of 10%.

(Continues on Page 8)

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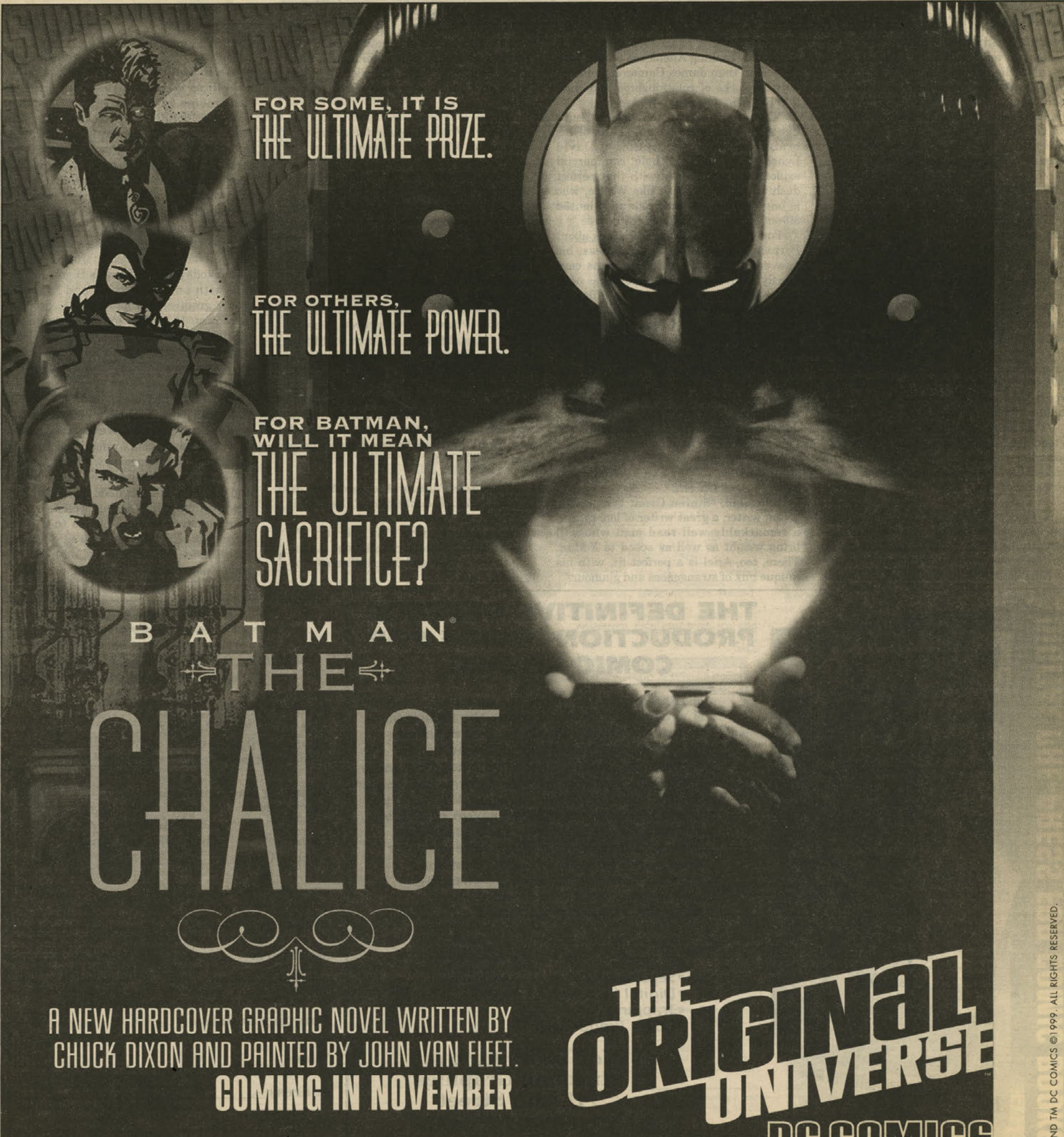
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DC COMICS

Counter-X: Teams named for Marvel's 'second-tier' X-titles

By Matt Brady and Mike Doran

As reported last week in *CBG* #1359, Warren Ellis has been named plotmaster for Marvel's *Generation X*, *X-Force*, and *X-Man* — meaning he'll develop and guide the storylines in the series beginning in March. All three titles will get new creative teams, and some of the recently named creators will come as a surprise.

Generation X: Written by Brian Wood, penciller to be announced.

Ellis said, "Brian is at one with his culture, radical and politicized as well as a writer of great facility, wonderful with voices, monologues, and conversations. He provides the skill and the edge that the new *GenX* needs."

Wood said, "After reading a few of Warren's notes for the series, I was instantly hooked. What he has planned for *GenX* is similar in certain ways to what I have been writing about in *Channel Zero*. The series is, in essence, about kids in a world that doesn't understand or want them."

"That sense of alienation that I felt as a teen-ager is what makes the *GenX* crew appealing to kids in general. That sort of back-to-basics approach is what I feel the series needs more of."

X-Force: Written by Ian Edginton, pencilled by Whilce Portacio, who will apparently be leaving *Stone*, published under the Avalon imprint of Image.

Ellis said, "Ian is the great undiscovered

action writer of the '90s, who's spent the decade making Aliens eat people with more élan than James Cameron, between writing works of relationships and emotion like *Kingdom of the Wicked*.

"Cameron's a good touchstone; Ian's like James Cameron with a chunk of his brain torn out and a chunk of David Lynch's shoved in the hole: commercial exploding action stories with that perfect dash of madness. Much like Whilce, who is one of the most famous and talented all-out adventure artists of the decade."

For readers who have questions about Portacio's reputation for timeliness, his new editor, Jason Liebig, remains cautiously optimistic, as pencilled pages have already begun arriving in his office. "I think a lot of creators work at the pace they need to," said Liebig. "Sometimes they take their time because they can. I'd like to think that, much like George Pérez on *Avengers* or even Jae Lee on *Inhumans*, Whilce can show everyone what he's capable of on *X-Force*. I have a tremendous amount of faith in Whilce to do what needs to be done and show the fans exactly what he's made of."

X-Man: Written by Steven Grant, pencilled by Ariel Olivetti.

Ellis said, "Steven Grant is a terrific action writer, a great writer of loners, and a remarkably well-read man who will bring weight as well as speed to *X-Man*. There, too, Ariel is a perfect fit, with his unique mix of strangeness and glamour."

In addition to the new teams, Tim Bradstreet will provide covers and a visual redesign for *X-Man*, while letterer Todd Klein will design new logos for the three titles.

Cable: Written by award-winning novelist Robert Weinberg and pencilled by Michael Ryan.

"He's a heroic but very human figure, perhaps the most powerful mutant in the Marvel cosmos," Weinberg said of his new charge. "He's dedicated his life to the betterment of humanity. More than anything else, Cable personifies one of the basic themes of the Marvel universe: With great power comes great responsibility. If any statement defines a hero, that's it."

"Other writers who've chronicled his adventures have put him through pretty tough times. I plan to continue that tradition. I'm looking to keep Cable busy, using, not only his mutant powers, but also his intelligence. He's been stretched to the limit in the past. I intend on pushing him further than he's ever been pushed before. And then pushing him harder. A lot harder." Weinberg and Ryan's first issue of *Cable* will be #79.

Gambit: Former *Wonder Woman* penciller Yanick Paquette and inker Sean Parsons will become the title's regular art team beginning with #15 in February. Paquette replaces Steve Skroce, who is moving to both write and pencil *Wolverine* beginning with #151.

SOTHEBYS

From Page 6

Who's who?

Sotheby's began as a book auction house in London in 1744 and today has 107 offices in 41 countries, with principal salesrooms in New York and London. Sotheby's conducts auctions in 21 other salesrooms as well, and sells nearly 200,000 lots a year in more than 80 collecting categories in its live auction business. In January it announced it would hold auctions on the Internet on sothebys.com, a new Internet auction business for art, antiques, jewelry, and collectibles.

Amazon.com opened its virtual doors on the World Wide Web in July 1995 and said it today offers "Earth's Biggest Selection with online auctions and free electronic greeting cards. Amazon.com lists more than 18 million unique items in categories including books, CDs, toys, electronics, videos, DVDs, computer games, tools, equipment, and home improvement."

Sotheby's President and CEO Diana D. Brooks said, "Sotheby's 255-year history of art and collectibles expertise, together with Amazon.com's unequaled Internet experience, introduces a world of wonderful — and authenticated — art, objects, and collectibles to a global audience. This new medium offers new as well as experienced auction bidders access to the two standards which have ensured Sotheby's success since 1744: unrivalled expertise and a vast selection of exciting property."

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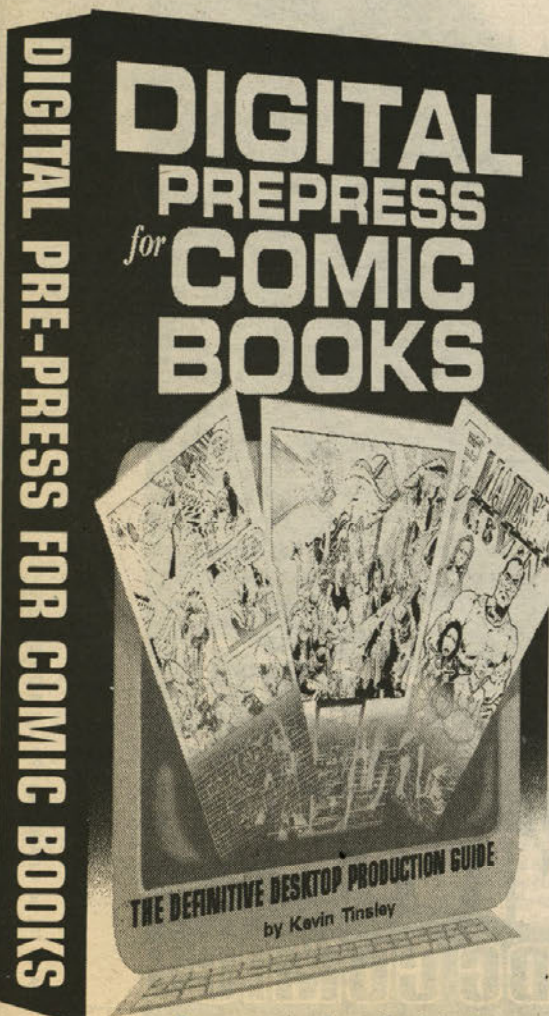
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Miss Quinn, come on down! It may have taken DC seven years to make the decision to introduce popular *Batman: The Animated Series* character Harley Quinn into mainstream DC universe continuity, but, with the success of this summer's *Harley Quinn* one-shot by **Paul Dini** and **Yvel Guichet**, Harley's about to get her own digs.

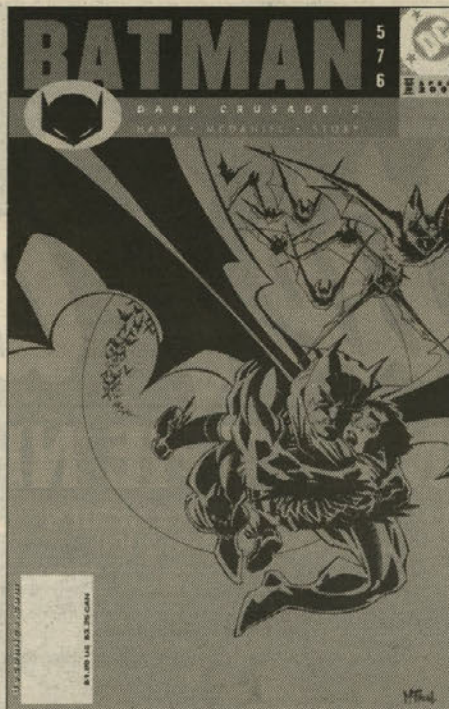
DC has officially confirmed that a *Harley Quinn* ongoing series is in the early stages of development, with an eye toward a launch some time after the middle of next year. Bat-Editor **Matt Idelson** is overseeing the series, with **Karl Kesel** slated to write and **Terry Dodson** attached as penciller.

"I'm thrilled to be working on the *Harley Quinn* series," said Kesel. "Matt and I had talked about doing something together since he started at DC, and I was in the offices last June thinking I would pitch one idea Matt's way, but he pitched me *Harley* first. It was exactly what I was looking for: an assignment with a com-

pletely different tone and approach from what I'm doing on *Superboy*.

"Developing the series has been big fun and a big challenge. For better or worse, to this day I've never seen an animated episode with Harley in it. My interest in the character comes completely from **Paul Dini's** and **Bruce Timm's** *Mad Love* one-shot — one of the best comics of the decade, in my opinion. Dini's recent *Harley Quinn* one-shot moved the character into the 'real' DC universe but still left a lot to figure out. In addition, Matt, Terry, and I had to move the character from being a second banana to being able to carry her own series. I believe we've come up with some extremely interesting — and maybe even innovative — solutions. The series will be a wild, wacky ride — I honestly don't think there's any other comic book like it out there."

Batman's new look. The early months of the year 2000 will serve as a period of renewal for DC's Batman franchise. New regular creative teams will make their debuts in January. Moreover, a new title — *Gotham Knights* (replacing *Shadow of the Bat*), an official return to Batman's original "no-Bat-searchlight" costume and a return to more traditional narrative structure post-"No Man's Land" — will also begin. In February the three core titles, *Batman*, *Detective Comics*, and *Gotham Knights*, will also sport new logos and trade dress created by award-winning designer **Chip Kidd**. The streamlined



look of the titles will thematically unite their covers.

Hitch and Neary sign exclusives with DC. DC has announced the additions of the pencilling and inking team of **Bryan Hitch** and **Paul Neary** to the ranks of its exclusively contracted creators, signing both to two-year agreements.

Following their run with writer **Warren Ellis** on *The Authority* — which concludes with #12 — Hitch and Neary will

take over art for writer **Mark Waid's** *JLA* with #46 in October. That entire team — Hitch, Neary, and Waid — will also collaborate on *JLA: Heaven's Ladder*, an upcoming one-shot in the same oversized tabloid format as *Superman/Fantastic Four*.

JLA Editor **Dan Raspler** said, "Wide-screen, high-octane action is what has helped make *JLA* the most influential series on the stands — but that's only part of what Bryan and Paul will be contributing. Mark is writing some very challenging character pieces, and I'm delighted to have such masters of subtlety, mood, and 'acting' providing the art."

Neary added, "Bryan tells me Mark doesn't want to take the 'trash in order to re-invent' route, which is great. Build on your strengths, that's what I say."

Spring sees S.H.I.E.L.D. Classic. Marvel is going into its vaults to collect one of the more influential comic-book runs of the 1960s and '70s: **Jim Steranko's** "Nick Fury: Agent of S.H.I.E.L.D." stories from *Strange Tales*.

Steranko wrote, pencilled, and inked the bulk of the run — from *Strange Tales* #150 to #168 — which included Nick Fury's showdowns with Baron Strucker's Hydra and the Golden Age villain The Yellow Claw.

The massive 248-page collection, completely recolored by Spain's Studio Phoenix, will be available in April and produced simultaneously for the Spanish, Italian, and German markets.

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725M2	7-1/4 x 10-3/4	Standard Comics - 1970's-90's	\$9.25	\$31.00	\$135.00
775M2	7-3/4 x 10-3/4	Silver/Gold Comics - 1950's-70's	\$9.50	\$32.00	\$140.00
800M2	8 x 10-3/4	Gold Age Comics - 1940's-50's	\$10.00	\$33.00	\$145.00
825M2	8-1/4 x 10-3/4	Super Gold Age Comics	\$10.50	\$35.00	\$150.00
875M2	8-3/4 x 10-3/4	Large Comics, Mag. & Letter	\$10.75	\$36.00	\$155.00
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758FB	7-5/8 x 10-1/2	Gold Age Comics - fits 800	\$11.25	\$37.00	\$160.00
778FB	7-7/8 x 10-1/2	Super Gold Age Comics - fits 825	\$12.00	\$39.00	\$170.00
825FB	8-1/4 x 10-3/4	Large Comics, Mag. & Letter	\$13.00	\$42.00	\$185.00
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750HB	7-1/2 x 10-1/2	Silver/Gold Comics - fits 775	\$9.00	\$39.00	\$135.00
758HB	7-5/8 x 10-1/2	Gold Age Comics - fits 800	\$9.75	\$41.00	\$145.00
778HB	7-7/8 x 10-1/2	Super Gold Age Comics - fits 825	\$11.00	\$47.00	\$160.00
825HB	8-1/4 x 10-3/4	Large Comics, Mag. & Letter	\$12.00	\$50.00	\$170.00
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~ *Publishers Weekly* for Oct. 4 reports that the Second Circuit Court of Appeals unanimously reversed a 1997 ruling that publishers can reuse freelancers' material in online databases or on CD-ROMs without permission of the creators.

National Writers Union President Jonathan Tasini, one of the original plaintiffs, said publishers' liability could be "huge. There could be thousands of claims. The use of the Web has expanded greatly since the suit was filed, and damages could be staggering."

Publishers could appeal but have not yet announced such a decision. Many contracts in recent years have included details on specific purchase of online rights.

~ *Publishers Weekly* for Oct. 4 reviews the Spike line title from Avon *Flyboy Action Figure Comes with Gasmask* (\$12.50 paperback, ISBN 0-380-81043-3, November release) with less than enthusiasm. The characters in their 20s are super-powered and the text novel is by Jim Munroe. "Munroe's exuberant, often original phrasings rescue the prose from tediously earnest heart-to-hearts and di-

ologue that can read like a press release ... excessive moralizing that makes this novel resemble a slightly less wholesome after-school special."

~ *The Onion* for Oct. 7-13 carries an interview with Aaron McGruder, writer-artist of *The Boondocks*, a newspaper strip that has been the topic of considerable controversy in the papers that carry it. McGruder said, "What I don't want is for controversy to be the gimmick of the strip. That would play itself out pretty quick."

Some newspapers have chosen to run the strip (which features children, including a couple who have moved to the community from south Chicago) on the editorial page. While some storylines deal with race and politics, others have involved the *Star Wars* prequel and lawn-mowing. McGruder said he'd hoped to launch the strip with about 30 papers; it launched in more than 150. "It was either the first or second biggest launch in the history of comic strips," McGruder said.

He designed the art for animation. "I wanted it to be animated one day, and I knew that was the direction I wanted to go way back then." It's being developed in animation with Director Reginald Hudlin.

Asked whether he was afraid that what he said in the strip would lead to a feud with LL Cool J, McGruder replied, "No one feuds with me. I'm nobody. Nobody cares about what I say. People don't

even read the strip," and said later, "This industry is just a big shoulder-shrug."

~ *Publishers Weekly* for Nov. 1 reports that, while Golden Books had thought it would be out of bankruptcy by early October, it "does not expect to emerge from Chapter 11 for at least another month," according to Vice President and General Counsel Phillip Galanes.

Company finances, according to PW, "seem to be improving slowly. ... The documents show a steady increase in monthly sales." Golden was the nation's largest comic-book company in the 1940s and ceased comics publication in the early 1980s.

~ *Publishers Weekly* for Nov. 1 carries an ad celebrating the 60th anniversary of cartoonist Hardie Gramatky's *Little Toot*. Penguin Putnam will institute a new publishing program in stores this fall.

~ *The Washington Post* for Nov. 1 ran in Al Kamen's "In the Loop" feature an Associated Press photo by Ron Thomas: Vice President Gore and his wife posing in their Halloween costumes. The garb: the vice president as Underdog, Tipper as Sweet Polly Purebred.

Thanks to M. Thomas Inge.

~ *Publishers Weekly* for Nov. 1 includes Neil Gaiman's *Stardust* in its "Best Books 99" list: "... employs exquisite language, natural wisdom, good humor and a dash of darkness to conjure a fairy tale in the grand tradition."

~ *The Richmond Times-Dispatch* for

Nov. 2 featured in its "Flair" section an article by Janet Caggiano on "The Pen & Opinion of Oliphant." Interviewed about his work, published in more than 500 newspapers, the 64-year-old Oliphant said, "I've never been disappointed with any of the presidents. They always have something to offer. They write their own stuff, a lot of them." "Seven Presidents: The Art of Oliphant" is an exhibit at the Contemporary Art Center, 2200 Park Ave., Virginia Beach, Va.; it runs through Jan. 4 and features about 100 cartoons and 10 sculptures. Information is available at (757) 425-5000. "I won't retire," Oliphant told Caggiano. "I don't subscribe to that sort of thing. People die very quickly when they retire. I hope I never get old enough to play golf."

Thanks to M. Thomas Inge.

~ The Fall-Winter 1999 catalog of Applewood Books (128 The Great Road, Bedford, MA 01730) lists many of the company's facsimile editions of classic works. These include a \$14.95 hardcover of E.G. Lutz' *Animated Cartoons*, which Walt Disney used as a primer on animation; the limited-to-2,500-copies Sketchbook Series from Disney's studios (\$100 each); Peter Pan, Bambi, The Little Mermaid, and Lady and the Tramp; and the "Story of" series of six Disney characters, reproductions of the 1938 little paperbacks but adding a CD at \$35 per copy (\$210 the set); and a CD-hardcover-ring special edition (2,500 copies) celebrating the birth of Spider-Man.

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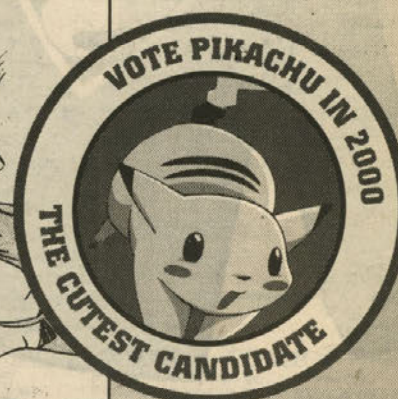
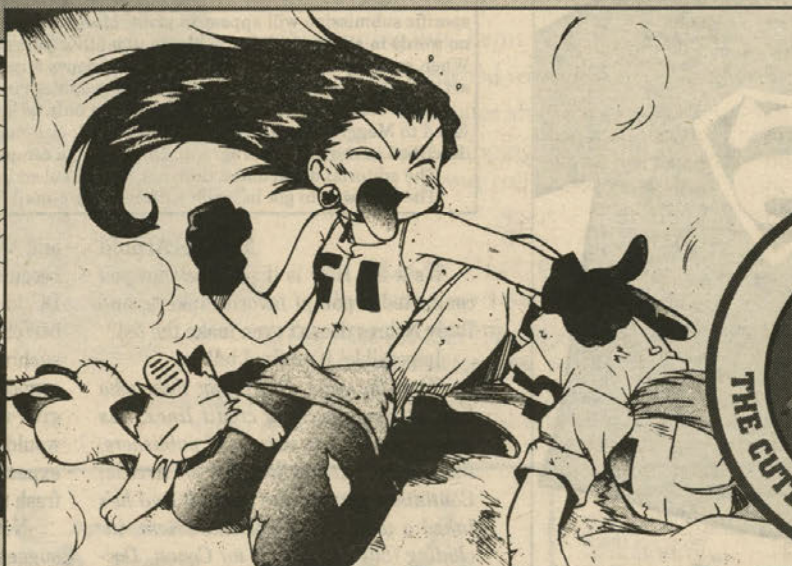


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Michael Arnold

It's a fix! How is it possible that you conducted a poll of favorite inkers, and Rudy Nebres doesn't even make the list?

Impossible! It's a fix, I tell ya!

[Over the years, Nebres, for those who haven't been checking credit lines, has worked for a wide variety of publishers, including (but not limited to) Archie, Continuity, Harris, and Marvel. And he's inked a wide variety of characters, including (but not limited to) Conan, Doctor Strange, The Fly, John Carter, The Hulk, and Kull.]

David Seidman

Marketing Director, Claypool Comics
645 N. Westmount Dr., Suite 308
West Hollywood, CA 90069

Ah, restarts, the subject of *CBG* #1355. Here's a true tale:

A couple of years ago, I had a meeting with the head of a prominent comics mail-order service. Doing my best marketing-director dance, I asked him to feature Claypool Comics prominently. He told me that he would — if, among other things, we restarted our titles at issue #1. He said something like, "You've got the talent on the comics — Kurt Busiek and Peter David and all — but, if you want to get noticed in our catalog, you've got to do something big."

I didn't like the idea. Starting over with a new first issue is fine, if the issue is essentially the first of a new series. (For instance: When Barry Allen died,

and Wally West took up Barry's cowl to become the new Flash, it made sense for DC to start *Flash* over with a new number one.) But Claypool had no plans for such radical surgery. Renumbering the comics simply as a publicity stunt might give us a one-time sales spurt, but it would annoy readers who had a right to expect a first issue to be a thoroughly fresh start.

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Nevertheless, I dutifully reported the suggestion to my boss, Richard Howell. To my relief, Richard didn't like it, either. So our longest-running comic book, *Elvira, Mistress of the Dark*, is month by month marching toward issue #100, while our other titles — *Deadbeats* and *Soulsearchers and Company* — are on their way to #50. It's nice to hit round numbers like those; surviving long enough to reach them is an achievement. I'll bet that the folks behind *Uncanny X-Men* (edging toward #400), *Archie* (nearing #500), *Action Comics* (on the way to #800), and *2000 A.D.* (approaching #1200) feel the same way.

By the way: As the fondly remembered Don Thompson wrote in *The Comic-Book Book*, publishers used to go to wild lengths to avoid publishing first issues, because the Post Office charged (and may still charge, as far as I know) a fat fee for first issues. That, I think, is part of the reason behind some odd-looking issue numbers. When *Journey into Mystery* became *Thor*, Marvel didn't list *Thor*'s first issue as #1; it was #126, pick-

up from the last issue of *Journey into Mystery*.

Finally, Maggie, I loved your editorial about the words and phrases that writers misuse. If I may add one more: "first-year (or whatever-year) anniversary." By definition, an anniversary marks a year; dropping in the word year is redundant. For that matter, I get annoyed when a comic-book cover lists a 25th issue as a 25th anniversary issue. Unless the book comes out annually, a 25th issue is just a 25th issue.

And Claypool's published quite a few of them.

Matt Sturm
6830 Bryn Mawr Dr.
Cincinnati, OH 45224

I'm looking for ideas on the best way to sell my comics collection. Has anyone else auctioned his or her collection? Is there anyone that you would recommend to auction a collection?

My collection is roughly 6,000 comics. What is the best way to go about shipping them to someone? Is it better to sell them to a dealer? Does anyone have a buyer he or she can recommend? How did it work having the dealer review and grade the collection?

If anyone has any great stories, horror stories, or recommendations of businesses or people, I would appreciate it if you dropped me a note.

[What a dealer will want is an inven-

(Continues on Page 16)

For Art's Sake

By Chris Smigiliano



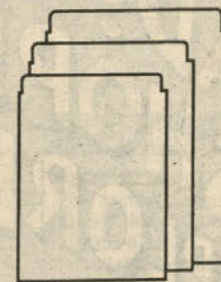
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The Staros Report #2

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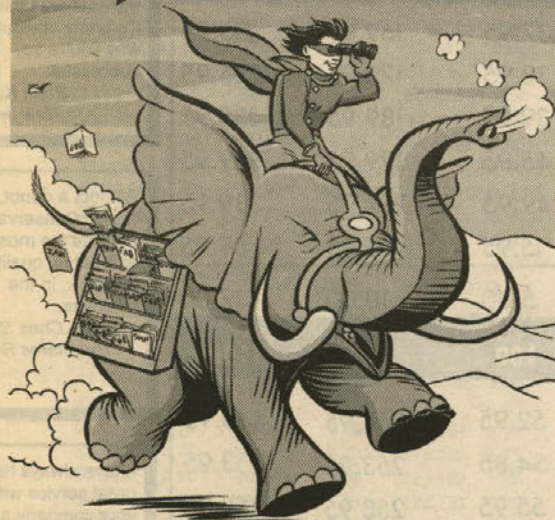
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Oh,
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Page
14

tory of your collection, complete with a copy-by-copy estimate of condition. If you have limited your collection to incredibly spiffy copies of "key" issues, you will probably do well to circulate the list among a number of dealers; check ads in *CBG* to find them.

If your collection consists entirely of material which shipped within the last decade or so, I'd suggest bundling the titles by runs: e.g., *Grendel: War Child* #1-10 or *Black Orchid* #1-22 plus the annual. They'll be easier to sell, ship, etc. — and remember you can use *CBG*'s free weekly classified ad to dispose of them that way, if that's what you choose to do.

You're still going to need some sort of list, probably, but you may find matters simplified, if you just want to sell the lot to an area retailer. You're fortunate, in that case, since Cincinnati is an urban area. Check the **Yellow Pages** under "Comic Book" and contact the shops in your area to see whether any of the shops are stocking up inventory. Remember that they have to make a profit and will probably pay only a tiny fraction of the cover price.

If you want to get into Internet sales (and do remember that the free *CBG* classifieds are online and searchable), it's trickier and takes lots more time — but you'll get more per lot than by selling them to a retailer. If you decide to go this route, you'll do well to tackle the project carefully. There are some excellent books on the topic.]

C.J. Tulley
P.O. Box 461
Woodbury, NY 11797

I'd like to tell you about my local comics retailer and, if I may, solicit an act of kindness from the *CBG* readership.

Collectors Kingdom has been in the same location since it opened in 1981. It's had a few managers in the years since, but the one who has been there the longest and has made the store what it is today is Mike Bradley. Mike is one of the good guys: quick with a smile and a greeting for each customer who comes into the store. He treats his regular customers like old friends and treats new customers like they're old friends he's only just met.

I've read letters in *Oh, So?* extolling the virtues of retailers around the country. So far, everything readers praise about their retailers, Mike has been doing. I've also read letters excoriating the bad retailers. So far, Mike has avoided doing anything over which readers have taken retailers to task.

Three weeks ago, Mike was struck by a car as he was leaving his apartment. The injuries he sustained were not life-threatening but are serious and will require between six and 12 months of recuperation and rehabilitation before he can

even consider returning to work.

Having the support of his family and friends will be of great help to him during this difficult period; however, I would like to ask *CBG* readers for their support, as well. Just a quick "Get Well" card or note would cheer him up so much, yet would require only the smallest effort.

We can't afford to lose any retailers, especially a good one like Mike. Your encouragement can help his staff carry on in his prolonged absence and help him to return that much sooner.

The address is:
Collectors Kingdom
202 W. Jericho Turnpike
Huntington Station, NY 11746
Thank you.

Mark Drummond

1302 North 49th St., Apt. 10
Omaha, NE 68132

Actually, *Great Society Comic Book* #2 was listed in Jay Kennedy's *Underground Comix Price Guide* under the name *Bobman and Teddy*.

For Tony Isabella: Hal Sharp was the co-creator of Mr. Terrific (with writer Charles Reizenstein) in *Sensation Comics* and he also drew the Flash chapter in *All-Star Comics* #5.

Walter Loyd Lilly

760 Market St., #315
San Francisco, CA 94102

Another Native American blood-bearing comics hero (if not super-hero): DC's *Son of Tomahawk*. It's continuation-reboot (in a 1971 definition, anyway) of *Tomahawk*.

Re: *Great Society Comic Book*. Could you possibly reprint #2's cover?



John Slater

6838 Williams Trail
Grayling, MI 49738

What a weekend! I thought I'd let you know about my incredible adventure this past weekend (Nov. 12-14). The chain of events started when I received a call from the Alexander Gallery in New York City; one of my paintings was considered good enough to be in the top 250 entered. I was cordially invited to attend a party Friday

night at the gallery — the 100 best comics and fantasy art items would be displayed in all their glory. This was in conjunction with the National Comic Book, Art, and Toy Show which would be held all weekend. Many professionals and talented amateurs would be there.

Of course, this was all a pipe dream for me. After all, I barely had 24 hours to pack, and New York City is about 800 miles one way. Also, I had to arrange work coverage, etc.

Impossible. Enter my wife.

"You should go," she said. Repeatedly.

"Impossible," I replied. Repeatedly.

"Chance of a lifetime," she pointed out.

"True," I thought.

So six hours later I was flying down the Ohio turnpike with absolutely no idea of what I was in for — my stomach a knot of emotions and reservations. I decided to stay overnight in Youngstown, Ohio. Amid a series of phone calls, I arranged all the work-related coverage. I also called my good friend Brian Kotsak in Plainfield, N.J., to see if he was doing anything that weekend. Needless to say, he was blown away by the whole idea and gave me directions to his apartment, a complicated series of directions which I immediately forgot.

"I'll call you," I laughed. The next day I awoke at 5 a.m. after about four hours of sleep and hit the road in a cloud of excitement. I arrived at Brian's apartment at about 1 in the afternoon, hoping his wonderful wife Karen would be home from work. Not so.

I waited around, meeting his neighbors, taking a nap in my car, pacing up and down his apartment complex, cleaning my car, etc. At 5 p.m., I noticed Karen at the door of the apartment and almost howled with happiness. I helped her with her mail and grabbed my bags, all the while thinking that I only had about two hours to get ready for the show — where the hell was Brian? He arrived a few minutes later looking pleased with himself. We talked for a while, got cleaned up, and hit the road at 7 p.m. for the city.

I don't know what most people think of New York City on a Friday night; maybe to them it is a simple routine to drive there. For me, it was sheer hell: An incredibly stressful ride through 'the Holland Tunnel followed by at least three near-accidents brought on by people with what I'm sure must be a death wish, and we were heading in what I hoped was the right direction — what I thought was east. Construction everywhere. Cars entering from every possible orifice. The gallery is located on West 18th St., and by dumb luck we turned onto the right street the first time. Even better, we were headed in the right direction. Unbelievable.

"There it is!" shouted Brian.

"Where do I park?" I wanted to know.

After all, there were absolutely no parking spots. By sheer luck, a van was backing up from a parking spot as I ap-

(Continues on Page 20)

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270	VG/F	\$24.00	35	VG	\$60.00	19	Good+	\$10.00	3	Fine+	\$35.00
272	VG	\$12.00	36	VG+	\$70.00	21	GVG	\$12.00	Showcase		
273	VG/F	\$16.00	39	VG+	\$45.00	23	GVG	\$12.00	8	Fair	\$400.00
277	Fine	\$20.00	Captain Action			24	VG	\$16.00	15	Fair+	\$90.00
277	VG/F	\$16.00	2	NM-	\$65.00	24	VG+	\$18.00	21	Fair+	\$30.00
280	VG+	\$21.00	Challengers of the Unknown			25	VG	\$16.00	22	VG	\$550.00
282	VG+	\$16.00	5	VG	\$75.00	25	Fine-	\$22.00	24	VG+	\$225.00
283	VF-	\$50.00	6	VG-	\$70.00	29	VG	\$16.00	25	VF	\$250.00
287	Fine+	\$18.00	8	VG	\$80.00	29	VG/F	\$22.00	25	VG+	\$75.00
293	VF/NM	\$125.00	10	VG-	\$42.00	31	Fine	\$20.00	25	VG	\$50.00
352	Fine-	\$4.00	11	VF-	\$125.00	34	Fine-	\$18.00	27	NM-	\$1,000.00
Adventure Comics			12	VF/NM	\$200.00	35	VG	\$12.00	29	VF/NM	\$500.00
249	Fine	\$48.00	14	VG	\$32.00	36	FVF	\$30.00	30	VF/VF+	\$500.00
249	Fine-	\$48.00	14	VG	\$32.00	37	FVF	\$30.00	32	VF-	\$225.00
249	GVG	\$21.00	17	VG+	\$35.00	39	VG	\$12.00	34	VG	\$150.00
259	VG+	\$24.00	18	VG/F	\$27.00	40	Fine	\$18.00	35	VG/F	\$125.00
261	VG+	\$21.00	20	FVF	\$45.00	41	Fine	\$18.00	37	Fine-	\$120.00
264	VG+	\$21.00	20	VG/F	\$28.00	43	VG/F	\$16.00	43	VF	\$250.00
269	VG	\$36.00	28	Fine	\$15.00	43	Fine-	\$17.00	55	NM	\$350.00
270	VG	\$18.00	Creepers Beware!			43	Fine-	\$17.00	56	VF+	\$100.00
272	VG+	\$18.00	4	VF-	\$20.00	77	Fine/Fine+	\$18.00	85	NM	\$30.00
274	VG/F	\$21.00	DC 100 page Super Spectacular			Justice League			86	NM	\$30.00
275	Fine-	\$42.00	5	GVG	\$42.00	3	GVG	\$60.00	87	NM	\$30.00
275	VG/F	\$36.00	Detective Comics			3	VG+	\$100.00	Star Spangled War Stories		
278	VF+	\$90.00	269	VG	\$32.00	5	Fine	\$80.00	45	VG	\$50.00
280	VG/F	\$21.00	272	VG+	\$28.00	7	VG/F	\$60.00	52	VG/F	\$18.00
280	VG/F	\$21.00	277	Good+	\$12.00	My Greatest Adventure			96	Fine	\$32.00
281	Fine-	\$21.00	277	Fine-	\$35.00	29	GVG	\$15.00	97	Fine+	\$38.00
281	Fine+	\$24.00	282	VG+	\$21.00	33	VG-	\$15.00	Strange Adventures		
282	Fine+	\$50.00	288	VG/F	\$24.00	34	VG	\$18.00	96	Good-	\$8.00
282	Fine+	\$55.00	292	VG+	\$30.00	36	VG+	\$20.00	97	VG-	\$18.00
283	VF+	\$150.00	293	VF/NM	\$150.00	40	VF/NM	\$150.00	98	Good-	\$8.00
283	FVF	\$60.00	295	Fine	\$32.00	41	VF/NM	\$125.00	103	Good+	\$8.00
283	VG+	\$32.00	298	VG++	\$44.00	42	VG-	\$12.00	106	Good+	\$8.00
284	VG+	\$16.00	Flash			45	Fine-	\$20.00	107	GVG	\$10.00
284	VG-	\$12.00	108	Good+	\$55.00	46	VG	\$15.00	107	VG	\$15.00
284	Fine+	\$24.00	109	Fair-Good	\$35.00	47	VG/F	\$15.00	113	VG	\$12.00
285	VG	\$25.00	109	Fine	\$120.00	48	Fine-	\$20.00	114	VG+	\$14.00
288	Fine	\$22.00	110	VG	\$200.00	48	VG/F	\$18.00	117	GVG	\$50.00
289	VF/VF+	\$65.00	111	Fine-	\$75.00	48	VG+	\$15.00	117	VG	\$80.00
289	Fine+	\$25.00	113	FVF	\$140.00	49	Fine-	\$20.00	118	VG+	\$15.00
295	VF+	\$60.00	114	VG/F	\$50.00	49	Fine	\$22.00	119	VG	\$15.00
298	VF+	\$25.00	117	Fine+	\$80.00	51	VG/F	\$15.00	119	Good	\$18.00
304	VG-	\$10.00	121	Fine	\$80.00	51	VG	\$12.00	120	GVG	\$25.00
340	VF-	\$20.00	121	Fine+	\$50.00	52	VG/F	\$15.00	120	VG	\$36.00
366	VG	\$2.00	121	VG+	\$28.00	52	VG/F	\$18.00	121	VG+	\$15.00
390	Fine-	\$5.00	122	Fine	\$40.00	53	Fine-	\$18.00	121	Fine-	\$16.00
Adventures of Bob Hope			124	VF-	\$40.00	54	VG+	\$12.00	121	VG	\$12.00
81	Fine-	\$15.00	125	FVF	\$45.00	55	VG/F	\$15.00	122	GVG	\$10.00
97	Fine-	\$12.00	129	Fine	\$75.00	56	Fine-	\$18.00	124	VG/F	\$18.00
Adventures of Jerry Lewis			139	Fine	\$28.00	56	Fine-	\$18.00	124	VG+	\$21.00
59	VG/F	\$8.00	176	VF	\$28.00	56	VG/F	\$18.00	125	Fine	\$18.00
71	VG+	\$7.00	177	FVF	\$20.00	57	Fine	\$20.00	125	Fine	\$15.00
Batman			Fox and Crow			58	Fine	\$20.00	127	Fine+	\$21.00
110	GVG	\$55.00	65	VF+	\$28.00	59	Fine	\$20.00	127	Fine+	\$22.00
116	VG-	\$45.00	Green Lantern			60	VG+	\$12.00	128	Fine	\$18.00
117	Good+	\$25.00	1	VF	\$1200	60	VG+	\$15.00	129	Fine-	\$21.00
120	Fine+	\$80.00	3	VG-	\$50.00	61	VG	\$12.00	129	VG+	\$16.00
121	VG-	\$50.00	6	Good+	\$25.00	61	VG+	\$14.00	130	Fine	\$18.00
121	Good	\$30.00	7	Fine	\$70.00	65	VG/F	\$10.00	131	Fine-	\$15.00
124	VG-	\$28.00	8	VG/F	\$50.00	Mystery in Space			132	Fine	\$22.00
129	Fine-	\$60.00	9	VG	\$40.00	44	GVG	\$28.00	132	Fine	\$22.00
129	VG+	\$48.00	15	Fine	\$375.00	49	Good	\$18.00	133	Fine	\$18.00
131	Fine-	\$40.00	48	Fine-	\$15.00	51	VF/NM	\$300.00	133	Fine	\$18.00
131	VG-	\$22.00	52	Fine-	\$18.00	53	Fair+	\$120.00	134	VG/F	\$15.00
134	VG	\$27.00	Hawkman			54	Good	\$35.00	135	VG	\$15.00
135	VG-	\$24.00	13	Fine	\$15.00	55	Fair+	\$25.00	136	VG+	\$10.00
137	Fine-	\$38.00	16	FVF	\$15.00	57	Good	\$20.00	139	VG/F	\$12.00
140	Fine+	\$55.00	Heart Throbs			58	Fair	\$15.00	144	VG/F	\$24.00
140	VG/F	\$35.00	138	VF-	\$8.00	65	GVG	\$21.00	146	VG/F	\$12.00
150	NM-	\$175.00	House of Mystery			66	Fine	\$44.00	148	Fine-	\$12.00
150	Fine	\$35.00	25	VG	\$50.00	66	VG	\$28.00	149	VG+	\$8.00
155	VF/NM	\$450.00	33	VG/F	\$50.00	68	VG+	\$30.00	150	VF/NM	\$125.00
171	FVF	\$150.00	76	GVG	\$12.00	70	VG+	\$30.00	150	VF/NM	\$125.00
190	VF/NM	\$75.00	86	VG	\$12.00	71	VF-	\$60.00	157	Fine	\$13.50
251	Mint	\$150.00				71	VF/VF+	\$80.00	158	VF	\$28.00
						73	Fine	\$28.00	161	VG+	\$6.00
						74	VG	\$18.00	184	VG/F	\$21.00

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Oh, So?

From
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proached. I quickly veered into the spot, almost hitting the van as I did. Impossible. No fire hydrant was blocked, no driveway was blocked, and we were only a few feet from the gallery. A short walk and we were there. What a place! On display were works by Neal Adams, Arthur Suydam, John Buscema, Simon Bisley, and many other talented artists.

Unfortunately, my painting was not among them. I was slightly disappointed, but then I realized that it was an honor just to be invited to this showing. An excellent night followed. My thanks to Michael Carbonaro and William Stout, especially, for making it an unforgettable experience.

Also, my thanks to the Alexander Gallery for putting on an organized, well-run event. An incredible display of talent and imagination! What a weekend!

Gary Dunaier

67-18 Parsons Blvd.

Flushing, NY 11365 2959

In the article on restarts (*CBG* #1355), ComicBase's Peter Bickford is quoted as saying, "DC doesn't even try to use volume numbers." While that may be true today, it wasn't always so.

From at least the middle to late 1970s, until around the time they changed the cover numbering format (from "No. 1355 / Nov." in a round-edge rectangle to "1355 / Nov 99" in a square-edge rectangle, a practice that began with the comics cover-dated December 1983), DC did include the volume number in the indicia. Moreso, the volume number changed with the calendar, the usual and standard practice with periodicals: For example, the 1999-dated *CBGs* belong to Volume 29, and the 2000-dated issues will compose Volume 30.

Hence, I disagree with Bickford's comment, "Marvel, on the other hand, had been very good with volume numbers until recently." Marvel's titles were numbered "Vol. 1, No. whatever the issue was," no matter how many years the title had been published. I had always thought it peculiar that one volume of *Fantastic Four* can consist of 416 magazines published over 35 years.

While on the subject of longevity, did you

know that DC's current logo will begin its 24th year of service with the issues cover-dated February 2000? This may be a record.

DC had used a double-ring logo with "DC" in the middle for around 30 years, but there have been variations in the wording ("A DC Publication" from Apr 40 to Oct 41; "A Superman DC Publication" from Nov 41 to Oct 49; and the longest version, "Superman DC National Comics," from Nov 49 to sometime in the late '60s or early '70s).

The current "DC bullet" has remained unchanged since its inception with the comics dated February 1977.

[How many of us remember the variant bullet in 1986, with Superman and a birthday cake? It was part of a cover design experiment which resulted in retaining what DC had been doing (though I may have missed some subtle difference, goodness knows).]

[JJM: I think all we compulsive indexers basically want is the ability to use just two pieces of data — the title and the issue number (and the volume number is part of that) — to identify any single comic book.]

We already have to resort to a third field — publisher name — to tell which Star Trek #1 we're talking about. Having to throw in yet another, year of release, for publishers that don't remember their own (sometimes recent!) histories further complicates the hobby.

A niggling point? Maybe. Maybe not. I attended a show in '93 in which a dealer went ballistic — because his girlfriend had sold a pricey comic book for the guide price of its identically named, much cheaper counterpart. That's one dealer who'll never take another bathroom break ...]

Murray R. Ward

612-776 Corydon Ave.

Winnipeg, Manitoba R3M 0Y1

Canada

As usual, I'm way behind in my *CBG* reading, having just gotten around to #1351 today.

Regarding Rick Norwood's 007 trivia quiz: I knew that Q's real name was Major Boothroyd without having ever seen the 007 Role-Playing Game, so it must have been revealed in one of the novels, although I can't say which one.

The armorer who outfitted Nick Fury with his wearable arsenal in the early *SHIELD* stories by Lee and Kirby was named Boothroyd in a later Steranko story in homage to the Fleming character, and I remember recognizing the source of the name when I first read the comic

book back in the '60s, so I've known it for longer than I care to remember. Tell Rick his trivia letters are fun, but he's going to have to ask harder questions in future.

To resolve the ongoing search for the instance of James Bond defending himself with a woman's body, I believe it was in the movie *Thunderball*, not *Goldfinger*, as originally cited. Bond is dancing with a female enemy agent and one of her men is about to shoot him in the back. He sees the man's reflection and abruptly turns his dance partner so that she, not he, catches the bullet. He then deposits her in a chair near an elderly couple with the quip, "Do you mind if my friend rests here? She's just dead."

Regarding David Applegate's letter on Peter David's ridicule of the 1950s "Duck and Cover" drills: As late as 1966, Canadian high-school students (and, yes, I was one of them) were being advised by EMO (the Emergency Measures Organization) not to hide under our desks, if they dropped the Big One, but, instead, to go out in the hallway and flatten ourselves against the walls, being careful not to stand opposite a door, due to the danger of flying window glass.

We thought this was hilarious even at the time, since our school was less than five miles from the airport (the most likely "ground zero," if Winnipeg was bombed) and we knew that the concussion at that range would flatten the school building, so the walls we were so obligingly hugging would fall on us and crush us to death. Cuts from window glass would have been the least of our worries. Needless to say, hiding under a desk (which we were a bit too big to accomplish by our teens) wouldn't have helped much, either. So, yeah, "Duck and Cover" was stupid advice even back in the '50s.

Regarding Joe Petrilak's tale of Phil Seuling luring Dr. Wertham to a comics convention, I'm inclined, as you obviously are, to regard this as the fannish equivalent of an urban legend. It's just barely within the realm of possibility, but I'd be really surprised if it ever actually happened. How convenient that both Seuling and Wertham are unavailable to comment.

FJ "Skip" Sutton

2571 Bar Boot St.

Kingman, AZ 86401

I read an article about Beau Smith in which he discussed Todd McFarlane's desire to have a new, fully painted *Black Terror* series produced for Image. He indicated McFarlane was interested in having Kent Williams paint the new series,

as opposed to the original painter, Dan Brereton.

As a fan of Brereton's art, I was shocked. I greatly enjoyed the first *Black Terror* series, including the art. Brereton had gotten his start on *Black Terror* and helped produce a beautifully painted series. Since McFarlane is a vocal proponent for creator rights, one would think the rights of the creator do not merely limit themselves to the originator of the character. One would think those rights would be extended to allow creative teams who worked well together in the past, to continue working and enhance a mythology of that character. This can only strengthen the story and improve the product. I would like to see Brereton be named as the artist on the series, so he and Smith can continue the original vision they had begun with the first series.

If there are other fans of Brereton's work who would also like to see Brereton and Smith work together again, I urge them to make their wishes known. Please write or e-mail McFarlane Productions with this pledge: As a fan of the first series (or Brereton's work in general), I will buy the new series. I am a guaranteed consumer. The costs involved with this venture are secured, since we will buy it.

If Brereton is not the artist, we cannot guarantee we will buy it. We may look at it. We may thumb through it in the store, but our sale is not certain. Brereton and Smith together are a known quality. We saw them work well together on a story we enjoyed. On his website, Brereton makes mention of his desire to work with Smith again and being an influence on his writing. One would think Smith would like to work with Brereton again, as well. With a new artist, the end product is not known. With many other comic books being released and, as competitive as the market is, when a reader has a weekly budget he tries to adhere to a known quantity as generally a "safe purchase." Many readers are hesitant to take a chance with a \$5 or \$6 comic book, only to be disappointed.

McFarlane is a bright man and a successful businessman. He usually doesn't do something unless he knows the investment is sound. Let him know naming Brereton as the artist is a sound investment for McFarlane Productions and the new *Black Terror* series: Todd McFarlane Productions, P.O. Box 27228, Tempe, AZ, 85285, or e-mail: Terry Fitzgerald, President of Entertainment: tdfitz@aol.com, www.mcfarlane.com/email.html.

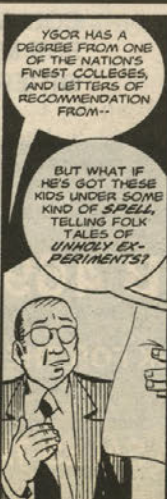
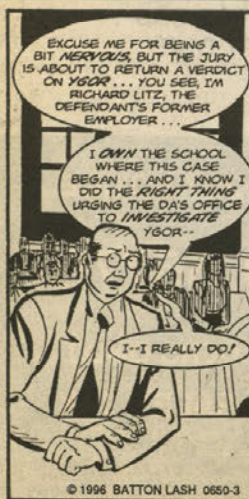
[For the short of memory: Eclipse produced three issues of The Black Terror; they were dated Oct 89, Mar 90, and Jun 90. The price (a decade ago) was \$4.95 each.]

But keep in mind that *The Black Terror* "(with Tim)" was a product of the Golden Age, appearing in comics carrying the publisher name (in sequence) Better Publications, Nedor Publishing, and Visual Editions. *The Black Terror* ran in 27 issues from 1942 to Jun 49. However, he'd first appeared in *Exciting* #9 (May 41) and ran there till #69 (Sep 48) and also appeared in all issues of *America's Best*: 31 issues from Feb 42 to Jul 49.

The point here is that the three issues from Eclipse represent only a small portion of the total existence of the character name and attributes.

It doesn't mean Brereton and Smith weren't a dynamic duo; it could mean that a new series might lead a publisher to try more than one approach to see what appeals to fans the most.]

Supernatural Law



By Batton Lash

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THE FAVORITE EDITORS OF THE CENTURY

1 Stan Lee

#1 favorite of CBG readers and Fans • #2 Favorite of Pros



Creator of The Marvel Age of Comics, he's now his own website at www.stanlee.net — but online or in print, Lee's style is distinctive. That style includes setting a tone which led devoted fans to make Marvels must-buys.

"Lee set the tone of the 'Marvel Style,'" said voter Richard Bell of St. Petersburg, Fla. "Stan's combination of irrelevance, humor, social lampoon, action, and heartfelt emotions filled all of Marvel's stories and helped to revitalize (and perhaps save) an art form."

Voter Walter M. Marvin of Albany, N.Y., went further: "Without Stan Lee my Christmas would have been miserable." 'Nuff said!

2 Julius Schwartz

#1 favorite of Pros • #2 favorite of CBG readers and Fans



An active fan in the early days of science-fiction fandom, Schwartz knew the importance of building contacts among fans. "Stan Lee may have been more 'hep,' but no one did more to advance the concept of the super-hero than Julius Schwartz," said voter David Seigler of Tyler, Texas. "His contribution to comic-book fandom paved the way for most of the professionals doing ground-breaking work today." As well-informed as he has always been, he doesn't seem to know the meaning of the word "retirement."

3 Archie Goodwin

#3 Favorite of Pros and CBG Readers • #8 Favorite of Fans



By the time of Archie Goodwin's death March 1, 1998, he had worked for many different companies, including as editor-in-chief at Marvel in 1976. He became known to readers initially through his work on Jim Warren's line of black-and-white comics in 1964 and went on to Marvel in 1966. Professionals found him terrific to work with, and the quality of his writing and editing (and his cartooning, which brightened his editorials) was notable.

4 Roy Thomas

#3 Favorite of Fans • #4 Favorite of CBG Readers • #11 Favorite of Pros

He was the fan other fans were jealous of: After contributing to one of the first of modern comics fanzines, Thomas was hired to work in the industry in 1965, initially by Mort Weisinger (a very short-term arrangement) and then by Stan Lee. In 1972, Thomas replaced Stan Lee as Marvel's editor-in-chief — and has been involved with comics over the decades since.

5 Denny O'Neil

#4 Favorite of Fans • #5 Favorite of CBG readers • #20 Favorite of Pros

O'Neil credits Stan Lee's writing in the mid-'60s for drawing him into the world of comics. He worked for Marvel and Charlton before winding up at DC in 1968, eventually becoming the guiding light for DC's Dark Knight Detective. His overseeing of the Batman evolution at DC provided unity in the company's ongoing publication of one of its two most popular characters.

No close call here, as Stan the Man's margin among fans surveyed proved the tiebreaker after he and Julius Schwartz finished #1-2 and #2-1 in the other two surveys. Where Lee ranked better in the wider surveys, Schwartz did better in the narrower survey group of working pros.

Overall rankings found Bill Gaines in sixth, followed by Jim Shooter, Karen Berger, Mark Gruenwald, and Mike Carlin.

Voters speak out!

John E. Petty
Irving, Texas

Julius Schwartz, the architect of the Silver Age of Comics, who built the foundation upon which nearly all comics since have been based. Schwartz' place in comics history cannot be over-emphasized. Runner-up: Stan Lee.

Al Ricciardi
Medfield, Mass.

Will Eisner isn't usually held out as a great editor. But, considering the number of great series (including *The Spirit*) that he initiated and then managed, I think this may be his greatest contribution to comics.

Joseph M. Tages II
Anaheim, Calif.

Mark Gruenwald was the best editor of his era. Great writer, as well.

Brian Jones
Phoenix, Ariz.

Tough call. My heart says Karen Berger or Julius Schwartz for all their hard work in making comics more grown up (Berger) and more fun (Schwartz). But I've gotta give the edge to **Bill Gaines**, who did both — and suffered for it.

John G. Pierce
Columbus, Ohio

Rod Reed, the first Fawcett editor after Bill Parker.

Sean M. Meiers
Stafford, Va.

This one was pretty much a no-brainer for me.

I really liked just about everything that First published. Jim Shooter was a contender for his work with Marvel (just hasn't been the same since he left); Valiant (which absolutely crashed and burned after his departure); and Defiant (which, thanks to Marvel, never got a chance to really take off).

Jeffrey C. Wooten
Grifton, N.C.

I always felt Marvel had a stronger quality of soap-opera histrionics while **Roy Thomas** was their editor, and every one of his 1980s DC-edited comics were always on my "must-read" list. (Yes, even *Captain Carrot and His Amazing Zoo Crew*.) (Silver: Archie

CBG READERS

Stan Lee	29.6%	Bob Harras	0.8%
Julius Schwartz	27.6%	Gary Groth	0.6%
Archie Goodwin	7.0%	Victor Fox	0.5%
Roy Thomas	4.8%	Joe Orlando	0.5%
Denny O'Neil	4.7%	Sid Jacobson	0.4%
Jim Shooter	3.9%	Jim Salicrup	0.4%
Mark Gruenwald	3.9%	Elin Winkler	0.4%
Karen Berger	2.6%	Bill Black	0.4%
Mike Carlin	1.6%	Robert Kanigher	0.3%
Harvey Kurtzman	1.6%	Al Feldstein	0.3%
Bill Gaines	1.1%	Paul Levitz	0.3%
Dick Giordano	1.0%	Bob Schreck	0.3%
Mort Weisinger	1.0%	Others	4.4%

COMICS PROFESSIONALS

Julius Schwartz	27.4%	Vin Sullivan	2.0%
Stan Lee	22.2%	Roy Thomas	2.0%
Archie Goodwin	11.0%	Sheldon Mayer	1.7%
Bill Gaines	6.9%	Al Feldstein	1.5%
Harvey Kurtzman	3.7%	Barbara Kesel	1.5%
Karen Berger	2.5%	Jim Shooter	1.2%
Rick Oliver	2.4%	Mort Weisinger	1.1%
Dick Giordano	2.1%	Others	10.8%

GENERAL FANDOM

Stan Lee	24.7%	Karen Berger	3.5%
Julius Schwartz	9.3%	Mark Gruenwald	3.4%
Roy Thomas	6.7%	Jim Shooter	3.3%
Denny O'Neil	6.3%	Bill Gaines	3.1%
Mike Carlin	5.7%	Harvey Kurtzman	2.9%
Bob Harras	5.3%	Mike Gold	1.8%
Dick Giordano	4.8%	Marv Wolfman	1.5%
Archie Goodwin	4.2%	Others	13.5%

Goodwin; Bronze: Julius Schwartz.)

Kenneth Feduniewicz
Island Heights, N.J.

Stan Lee's got many worthy competitors (Julie Schwartz and Al Feldstein come to mind), but his charisma and personality made him a bonafide celebrity outside of the comics community. "Hollywood" Stan really is "The Man!"

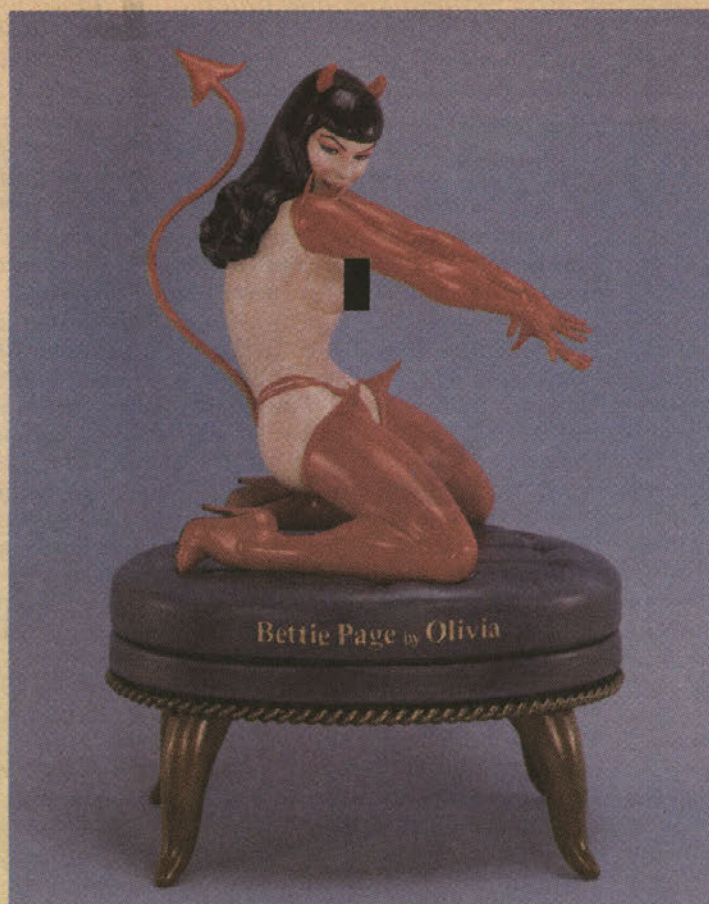
M.B. Rentzler
Brooklyn, N.Y.

Son of one of the founding fathers of the comics industry, **Bill Gaines** created and guided the classic E.C. line, then mutated it into the "Mad" kingdom that endures to this day, even after his passing.

Favorite Comic-Book Publishing Company: DC
Favorite Newspaper Comic Strip: .. "Calvin and Hobbes"
Favorite Publication about Comic Books: CBG
Favorite Limited Comic-Book Series: "Watchmen"
Favorite Comic-Book Character: Batman
Favorite Comic-Book Inker: Terry Austin
Favorite Comic-Book Colorists: Marie Severin/Lynn Varley
Favorite Comic-Book Cover Artist: Brian Bolland

Favorite Comic-Book Editor: Stan Lee
Favorite Comic-Book Painter: CBG #1361
Favorite Comic-Book Letterer: CBG #1362
Favorite Graphic Novel or Album: CBG #1363
Favorite Comic-Book Story: CBG #1364
Favorite Comic-Book Writer: CBG #1365
Favorite Comic-Book Penciller: CBG #1365
Favorite Comic-Book Series: CBG #1365

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COMICS IN YOUR FUTURE

Publisher's & Retailer Reviews

Picks For January releases

A number of publishers were recently asked to choose, from the material they have scheduled to ship in January, which titles they felt would be most worthy of the attention of readers and collectors. Participating retailers were then asked to predict how popular each title will be and to grade each preview from A+ to F, according to how successful they found it as a work of art or entertainment.



HEAD OF THE CLASS

"It's a good opportunity for new readers to see what all the fuss is about."

— Phil Mateer

Retailer panelists reviewing JANUARY titles:

Peggy Bahls
Cosmic Comics,
Helena, MT



S.A. Bennett
Dark Star Books &
Comics,
Yellow Springs, OH



Cliff Biggers
Dr. No's Comics,
Marietta, GA



Diane Inwood
Fan-Quest
Yuma, AZ



Mike Keeney
Comic Corner,
Huntsville, AL



Phil Mateer
All about
Books and
Comics,
Phoenix, AZ

Akiko on the Planet Smoo Color

Sirius, 40 pages,
color, \$4.95

Sirius re-releases Mark Crilley's original graphic novel that introduced Akiko and her friends. Originally released in 1995, this new version has been colored and precedes the release of the upcoming illustrated Akiko novel.

Keeney: There are few comics I like more than *Akiko*. These charming action adventures are in the tradition of *Alice in Wonderland* and *The Wizard of Oz*. The stories of exploration and discovery capture the imagination and stimulate the mind. This beautifully simple comic book deserves a much bigger audience. I can't wait to see in color one of my favorite stories ever. Grade: A+.

Biggers: A superlative all-ages comic book that demonstrates that a writer doesn't have to write down to his audience in order to reach young readers as well as old. The addition of color will, I'm sure, make this even more visually appealing — but no amount of color can add to the allure of Crilley's story. Grade: A.

Bahls: This is a re-release of the earlier *Akiko* story and is just as charming and delightful as it

was the first time I read it. The fantasy story of Akiko and her many weird friends adventuring in strange settings is a delight for all ages. Grade: B+.

Bennett: This new color version of Crilley's *Akiko* is a wonderful opportunity for a whole new audience of readers, both inside and outside the comic-book industry, to experience the charm and wonder of her adventures. For kids, girls, parents, and anyone who loves a good comic book. Grade: A.

Inwood: I have read *Akiko* before and it is cute, but maybe a little too cute for my taste. This is a great series for younger readers and I'm sure that the color will help to make it a better seller. I just wish that it could be priced a little cheaper so that kids could actually afford to buy it. Grade: B.

Mateer: Crilley's been fighting the good fight with *Akiko* for sever-

al years now, quietly turning out his charming tales of a pigtailed (I think they're pigtailed) fourth-grader and her friends from the matter-of-factly surreal planet Smoo. The new millennium looks like payoff time, as an illustrated series of *Akiko* novels and news of progress on an animated version are both due early next year. At the same time, this Sirius graphic novel offers the first full-color treatment of the first *Akiko* story. It's a good opportunity for new readers to see what all the fuss is about, and, while Crilley's characters have changed some over the years (the original Spuckler is considerably goofier than the current version, for example), the charm is there right from the start. If you don't have a copy of this story, here's a great jumping-on point. Grade: A.

Retailers' grade: A-

Star Wars: Chewbacca #1

Dark Horse, 32 pages, color, \$2.95

Bennett: It's amazing; Dark Horse has been producing some top-quality *Star Wars* comics for years, but they've never been exactly "high profile." Maybe this will be just the thing to get readers' attention — that and the first-rate list of creators working on this mini-series. Grade: B.

Mateer: Dark Horse has chosen to tell Chewie's life story through "interviews" with other characters. This seems, frankly, like about three issues more than are needed, since we already know the important parts of the character's story, and any tales of his earlier life aren't exactly going to be brimming with suspense, but this first issue is perfectly serviceable in script and art (although it gives a new meaning to the term "Big-foot Cartooning" when all the char-

acters actually *do* look like Big-foot). Grade: B-.

Inwood: This is an interesting series on the life of Chewbacca as seen through the eyes of other characters who have known him throughout his life. I like the fact that each story is done by a different artist, making each story have a different feel to it. Grade: B.

Bahls: The art was great — and so was the story. It is nice to see what Chewbacca was before he became Han Solo's sidekick. His wife and father's retelling of times with him give you a look at him as a person (wookie?) and not just a fighter and pilot. Great. Grade: A.

Biggers: OK, he is a character from the *real Star Wars*, rather than someone from last year's lame followup — but he's also one of the flattest, least-memorable

Darko Macan, Igor Kordey, and Brent Anderson present a four-issue mini-series covering the history of Han Solo's sidekick. The first issue has stories narrated by Chewbacca's wife, Mallatobuck, and his father, Attichitcuk. Other *Star Wars* characters will appear in later issues.

characters in the whole series. For *Star Wars* completists, *Chewbacca* is a must-read; for those who are disturbed by the outcome of the recent *Star Wars* novel, the series is a comfort. But for those who are looking for strong *Star Wars* stories, look elsewhere. Or should I say, "Wook elsewhere"? Grade: C.

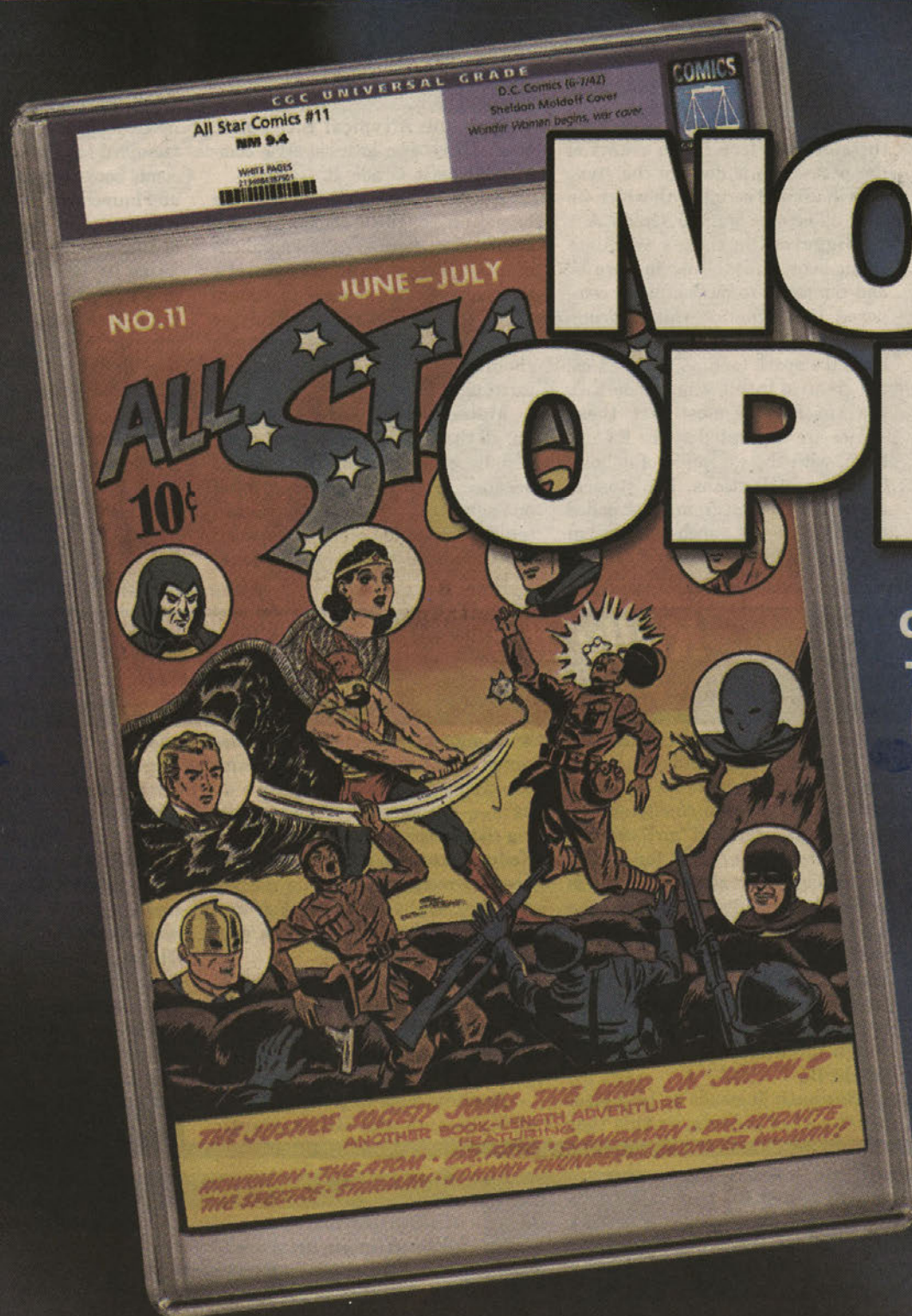
Keeney: This project explores a familiar character through the eyes of others.

The stories are human enough to be familiar but alien enough to be cool. The art in the lead story is breathtaking. The timing, depth, and textures are reminiscent of Joe Kubert's *Tarzan* in the 1970s. Although a little predictable, this is maturely written and beautifully illustrated. Grade: A-.

Retailers' grade: B



(Continues on Page 26)



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Bennett: This must be the Golden Age of comics, when treasures like this, unseen for decades (except in an expensive hardback format) are now readily available — and at impulse-purchase prices. Although not of the same high quality as either the E.C. horror comics or New Direction titles (but then, what is?) these are stories that every true comics fan will want in his or her collection. Now, how 'bout reprinting *Moon Girl*? Grade: **B**.

Bahls: Gemstone's release of these stories will be well received. In the tradition of *The Vault of Horror*

or *Crime Suspense Stories*, these are the stories of true crime events of the past. Each is done in the style, both in art and script, with which we have all become familiar. Grade: **A**.

Biggers: Oh, there's adequate comic-book storytelling in here — and compared to most of what composed 1950s comics, this is primo reading — but *War against Crime* lacks the spark (and, in many cases, the creative talent) that made E.C. sparkle. For the most part, these stories are illustrated by the E.C. B-team, with the exception of Johnny Craig's contributions. The stories, purportedly taken from "real police records," lack the punch of the usual E.C. tale. Grade: **B-**.

Inwood: A typical E.C. comic book. Those who love old-style comics will love it. Grade: **B**.

Keeney: These classic stories are based on real-life criminals and summarize their lives, accomplishments, failings, and, ultimately, their demises. These real-life characters often behave unpredictably or irrationally. Fans of DC's *Big Books* should find these dramas fun and exciting. Grade: **A**.

Mateer: Gemstone's goal of keeping all the E.C. stories in print is especially worthwhile with this series, because it offers seldom-reprinted but seminal stories: Here, we can see the first collaborations between Bill Gaines, Al Feldstein, and John-

ny Craig and watch, as a good-but-standard late-'40s hard-boiled crime comic book turns into a "New Trend" and launches a dynasty. For the millennium (and the 50th anniversary of these comics), Gemstone is reoffering its 1993 four-volume slipcase and beginning a standard comic-book-size reprint series (much cheaper, of course, and in color — as long as you don't mind waiting).

The key issue here is #11, with its introduction of *The Vault-Keeper* and the "Vault of Horror" line — but all the issues are worthwhile and an essential part of any true comics fan's collection. Grade: **A+**.

Retailers' grade: **B+**

Mr. Monster's Gal Friday ... Kelly #1

Image, 32 pages, b/w, \$3.50



Bahls: Kelly has other interests besides fighting monsters — like shopping or attending her sister's wedding. What's a girl to do when all the clothes she finds do not hold up to the flame throwers, monster claws, or other bad things thrown at her? The charm and wit of this title make it well worth reading. Grade: **B+**.

Mateer: I'm guessing most Mr. Monster fans like it because of creator Gilbert, so the bad news for this spin-off is that Gilbert only has co-layout duties on its two stories' art and only scripts one of them. The finished art, by Buss on

one story and McManus on the other, is fine but lacks Gilbert's Eisneresque punch; the stories suffer because they have no consistent vision. Is this for fans of "girl" comedy, à la Katy Keene? Is it for people who'd like tragic alien romance? Is it for comedy-adventure fans, the kind who probably follow Mr. Monster? There's a little of all of that in here, but, at \$3.50 for 32 black-and-white pages, no one taste is going to be satisfied, and that may make it tough for this to find a market. Grade: **B-**.

Bennett: It needs to be asked: What sort of industry is this that

won't support a regular *Mr. Monster* comic book? But this is the month for giving thanks for what we do have — a wonderfully funny, touching comic book featuring Gal Friday Kelly that comes, not only with pin-ups and recipes, but pin-up recipes. And, hey, art by McManus! You simply can't go wrong with this one. Grade: **B**.

Inwood: I guess this is a stab at comedy but I didn't really get it. I'm not impressed by the story. Maybe this is just another excuse to draw women with big boobs. Grade: **C-**.

Keeney: This comic book is full of high camp and silly romantic

themes. It's not all that clever or original, and the humor is predictable and not particularly well-timed. This comic book will appeal to nostalgic fans of romance comics and Mr. Monster fans. Grade: **C-**.

Biggers: Gilbert's always had a handle on this monster-fighting gig with his cleverly done Mr. Monster. The stories are light-heartedly entertaining, but the lead story's art pales in comparison to the McManus story that follows. So when do we get an ongoing *Mr. Monster* series, guys? Grade: **B**.

Retailers' grade: **B-**

Black Kiss Deluxe Edition TPB

Fantagraphics/Eros, 144 pages, b/w, \$18.95



Biggers: Now, this is the sort of book that Eros should be doing. Rather than a comic book whose *raison d'être* is sex, *Black Kiss* is a powerful, cutting-edge comic book that uses sex and eroticism as a vital part of the storyline. It was an amazing work for its time, and it holds up just as well now, almost a decade later. Some series don't live up to their reputations in retrospect; this one does. Grade: **A**.

Bahls: The return of this erotic tale by Chaykin is a complex mix of mystery, sex, and violence. This might appeal to some and it is well written. Not suitable for all tastes. Grade: **C-**.

Bennett: *Black Kiss* has a lot in common with those '80s "erotic thrillers" (almost all of them starring Shannon Tweed), where amoral lowlifes get caught in a complicated crime plot in a *film noir*ish world full of sociopathic monsters. That's pretty much standard Chaykin territory, and what makes this work is his usual great art and story, sense of humor, and absolutely adult (in the truest sense of the word) attitude towards sex. Grade: **B**.

Inwood: A mystery for the adult reader. This will be popular with all the guys who like *Heavy Metal* and *Femme Fatale* magazines. I wouldn't buy it myself: too much lurid sex. I would enjoy the

story more if it were toned down a bit. Grade: **C**.

Keeney: The art is beautiful and the dialogue is realistic, but, overall, *Black Kiss* is a disappointment. The characters are flat and one-dimensional. The plot is trite and predictable. Scenes are often vague and confusing. The graphic sex is not that important to the plot, and the plot is not important to the graphic sex. The sex and the plot tend to get in each other's way; I had hoped for more from this controversial title. Grade: **D-**.

Mateer: This is very much an adults-only title, with tons of violence, obscenity, and sleazy sex. I hadn't reread this since it first

came out in serialized form in the '80s, and I was surprised to find that, as a graphic novel, it's also a very good story with a well-constructed plot, great pacing, and a gradually revealed secret that's both startling and satisfying. All Chaykin heroes tend to look and act like his first hit creation, Reuben Flagg, and most of the supporting characters are, at best, unsympathetic (and, at worst, monstrous). But if you aren't easily offended and never read the original version, check this out — you'll feel vaguely unclean afterward, but you'll have enjoyed the ride. Grade: **B**.

Retailers' grade: **C+**

Fantagraphics reprints Howard Chaykin's adults-only story of an aging Hollywood actress, her young lookalike, and the detective they seduce.

Mobile Suit Gundam: 0079 Vol. 1

Viz, 192 pages, b/w, \$15.95

Mateer: This is an adaptation of the original Japanese anime, from 20 years ago, that helped to relaunch the genre and led to a flood of videogames, movies, and other merchandise. Since all of that is poised to flood the U.S. market next year (can you say "Pokémon"?), this graphic novel offers a good introduction to the whole phenomenon.

The art is sometimes unclear. (It's hard to tell which robot is which in the battle scenes, especially for an American audience not used to the conventions of the genre.) For manga fans or fans of epic comics storytelling, this is

definitely worth a look. Grade: **B**.

Bahls: This is a story of man's battle against oppression and domineering rulers. Gundam is the mechanized armor worn by our hero, a boy growing up too fast. Children use guns and fight for their freedom in this space-action mystery-adventure. Grade: **A-**.

Inwood: This is a notable story in typical Japanese manga style: lots of gigantic, flowing, detailed pictures of spacecraft and other mecha. The suits remind me of Battletech mechs. Giant robot fans should enjoy this story of a boy who finds his own mech and

helps save the world. Grade: **B**.

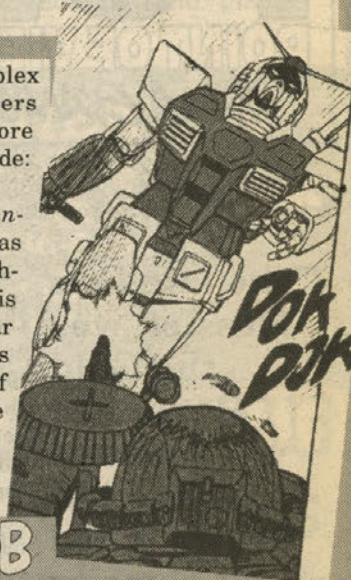
Keeney: Although the science-fiction concepts are interesting and the art is nice to look at, *Gundam* is dry, confusing, and lacks drama. The characters are flat and poorly introduced. The story was so confusing that it seemed several pages were out of order. *Gundam* may have been an important mecha, but *Neon Genesis* and *Robotech* are much better comics. Grade: **D-**.

Bennett: Could *Gundam* be the next anime show to break big in America? There's no better place than at the beginning of this 20-year-old phenomenon to

start to experience the complex drama and vibrant characters that makes this so much more than a "giant robot" saga. Grade: **B**.

Biggers: *Mobile Suit Gundam* never really hooked me as a mini-series — but as a graphic novel, it works well. This is one of those concepts that is far more successful in large doses than in small installments. If you haven't been following the series on a regular basis, you're in for a treat with this hefty compilation. Grade: **A**.

Retailers' grade:  **B**



Deadenders #1

DC/Vertigo, 32 pages, color, \$2.50

Bennett: It'd be easy to dismiss this as "an American *Akira*," but Brubaker's well-realized future America, along with his usual attention to character and deliberate pace, suggest he has more in mind than regurgitating a bunch of B-movie clichés about amoral teens on bikes doing crimes in a post-apocalyptic world. Thoughtful and intriguing, this is a comic book worth watching. Grade: **B**.

Bahls: A futuristic and not so pleasant world where many live on the edge with drugs, hopped-up scooters, street riots, and general mayhem. Some people, such as the main character, Beezer, possess strange abilities to see

blue skies and sunlight (unfamiliar sights in their world). Are these visions real or the meanderings of Beezer's mind? This is well worth looking at. Grade: **A-**.

Biggers: A powerful, albeit depressing, look at the near future. Brubaker's a bit dependent on character development via foul language, but, once you get past the overuse of a few key words, what's left is a strong, character-driven story. Can Vertigo do science-fiction as well as it does horror? You bet! Grade: **A-**.

Mateer: Stories about teen-agers battling existential angst (and the establishment) in a dreary, no-hope landscape tend to be popular with actual teen-agers, be-

cause that's how many of them see their own lives. Throw in science-fiction elements, like an apocalypse that no one can quite remember and a main character who's experiencing visions of our "real" world, add sex and drugs, and you've got a typically surreal, vaguely depressing Vertigo series. Nothing wrong with that when it's well done (which this is), but nothing particularly memorable about it, either. (Remember that this reviewer is getting further away from that 15-25-year-old Vertigo demographic every day, so he may not be the best judge.) Grade: **B-**.

Inwood: This looks like a great start for a new Vertigo title.

The characters seem interesting and well-developed. The main character could turn into someone we really like. I'm interested in finding out exactly what the cataclysm was. This could turn into a really intriguing story or a complete dud. We'll have to read more to see how it goes. Grade: **B+**.

Keeney: Brubaker often tells complex stories full of subtle characterization, fascinatingly familiar worlds, and dynamic plots. *Deadenders* is no exception. The settings and plot are masterfully woven into a tight science-fiction character drama. This is great reading. Grade: **A**.

Retailers' grade:  **B+**



Hulk #12

Marvel, 48 pages, color, \$2.99

Inwood: This is a great jumping-on point for new fans of The Hulk. I've already started recommending it to my customers. Jenkins' story has a great twist and is fun to read. It definitely kept my attention. It has flashbacks of Banner's life in college and introduces the strong female character Angela Lipscombe, M.D. This story concentrates on the human side of The Hulk: Bruce Banner. Interesting and refreshing. Grade: **B+**.

Bahls: Can Bruce Banner keep control over these other personalities or will they gain control of him? The chapters are done by different artists, but they mesh

well and don't detract from the story. Grade: **B+**.

Bennett: The misdirected nostalgia for the stupid, bean-eating Hulk is at last over, and The Hulk is Incredible again, thanks to Jenkins. Of course, it's too early to tell exactly what he's going to do with or to the character, but that's exactly the kind of roller-coaster approach this title needs. Can't wait to see more. Grade: **B**.

Keeney: John Byrne once worked on the *Hulk* comic book and changed the *status quo*. He left, and Peter David took us on a 12-year roller-coaster ride. Byrne came back and returned the *stat-*

us quo. Now Jenkins promises a new ride. His first issue meets and exceeds all of my expectations. It is a moving personal story in a frighteningly realistic world. This is a classic in the making. Grade: **A+**.

Mateer: After a year or two of being drop-kicked around the Marvel Bullpen, restarted, revised, retconned, and reshuffled, it looks as if *The Hulk* may actually be in good hands again. This issue gets off on the right foot with a cover that adds "incredible" back to the title and features writer Paul Jenkins, who was able to handle the seemingly impossible

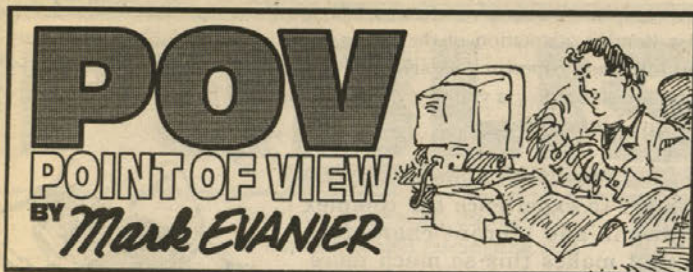
job of making The Inhumans interesting. Here, he adds new supporting characters (good), focuses mostly on Bruce Banner, including a "startling development" in his life that actually is startling (better), and pretty much ignores the last 11 issues (plus the last annual) of this series (best). Add the art, by both Garney and McKone, and there may actually be hope for *The Hulk* after all. Grade: **B+**.

Retailers' grade:  **B+**



Ed Brubaker merges elements of *Blade Runner* and *Quadrophenia* by sending a group of children searching for a better place in a post-apocalyptic world. Warren Pleece and Richard Case provide the art for the series with covers by Philip Bond.

New writer Paul Jenkins comes on board with a tale in which Bruce Banner must face the various incarnations of his alter-ego. The issue's art is by Ron Garney and Mike McKone with inks by Sal Buscema.



Boy, I hope you people wanna hear about cartoon voices. If not, I'm going to bore you silly with this column and next week's sequel.

"The late Don Messick was the Gold Medal Kid with the Heavyweight Crown when it came to playing multiple roles, holding down five-part conversations with himself."

— Source

Below: Messick gave voice to several of the Hanna-Barbera characters shown.



I know *some* of you are interested. 167 weeks ago, I did a piece on the cartoon voices, with emphasis on how one might beat the formidable odds against getting a job doing them. It is, to date, the *POV* most requested by those who either missed or mislaid it and want a copy.

Some requests have come from folks who aspire to become cartoon voice artists. Others are from actors established in that field, seeking something they can hand out so they don't have to explain it for the eight-zillionth time. (That should tip you off as to what the competition is like.)

I heard from a lot of cartoon fans who, like me, have always been fascinated about those speak for our favorite characters. I grew up loving the sounds and sensibilities of folks like Mel Blanc, Daws Butler, June Foray, and Don Messick. I was very proud that I eventually got to know — and, God help us, direct — those people. Actually, I became a cartoon voice director for a simple reason, which I'll get to in some future installment. This time out, we have some history to wade through

As we all know, the first commercially released cartoon with sound was "Steamboat Willie" (1928), which starred Mickey Mouse. That made Walter Elias Disney, who supplied Mickey's squeaks, the first-ever cartoon voice actor. Other voices in other early sound 'toons were done by studio personnel. For a time, they were adequate. The fact that a cartoon talked at all was pretty impressive. Great acting was not requisite.

Walt continued to do Mickey until he got too busy, but, eventually, the animation studios stopped shoving secretaries in front of microphones and began to employ actors — though not exclusively. Voices still occasionally emanated from the studio crew, an occasional tradition that continues to this day. (Two of the all-time great cartoon voice actors — Jack "Popeye" Mercer and Bill "Bullwinkle" Scott — started at their studios in the animation departments.)

Most of the early animation companies were affiliated with major motion picture producers and were often housed on the corresponding lot. Leon Schlesinger's cartoon studio, for instance, produced films that were released by Warner Brothers, and his operation was on the WB facility in Hollywood. Eventually, his operation became the WB cartoon studio.

It has been commonly reported that the early voice actors were studio contract players who were drafted into service. That did happen, but they more often drew from the large pool of radio actors around. A local station, KFWB, was also on the Warners lot — and several network radio programs were produced from facilities within walking distance.

An actor received less than \$25 for a recording session that might last anywhere from 30 minutes to eight hours, though sessions rarely ran half that. It was done, not in a sound facility, but on the same stages where the studios shot their movies. They would go onto some unoccupied soundstage and use the microphones and equipment that were used to record the on-camera performers as they emoted.

Mel Blanc used to tell of standing in a Western barroom or elegant boudoir, delivering Porky Pig's lines into a boom-mike that was lowered to his level. (They dared not sit on a "hot set," meaning a set that was being used for a film in production. There was hell to pay, if any of the furnishings were moved or damaged.) In the '50s, they began recording in recording studios, which made things a bit more comfortable.

Blanc was, of course, the first

"superstar" voice actor — the first to treat the vocation as anything more than a way to pick up extra bucks between radio gigs. Still, that's all he figured it might be when, in the summer of 1935, he began including the Leon Schlesinger Studios on his list of rounds.

Like most radio thespians, Blanc was always looking for work, trying to get producers to audition him, praying to get on a regular series but willing to settle for a one-shot role. He obviously had the talent but it was probably more important that he had a dogged determination. It took until just before Christmas of '36 for them to audition him. He was hired on the spot.

In so doing, they raised the bar for animation voice work. Before Blanc began enlivening soundtracks, not much was demanded or expected of the actors. Bob Clampett, who was then directing for Schlesinger, once remarked, "Mel showed us what was possible." Once they had such talent at their beck 'n' call, the directors and story men put an extra effort into making their cartoons sound funny, along with looking funny — and the other actors had to hover close to Blanc's standard.

Many did. Though Mel billed himself as "the man of a thousand voices," even he couldn't handle every role. Over the next quarter-century, he was joined at the microphones by some of the best: Stan Freberg, Daws Butler, Bea Benadret, Arthur Q. Bryan, Dave Barry, June Foray, Dick Beals, and many others.

Sometimes, he wasn't joined at the mike. Many of the tracks then were recorded in "splits," meaning each actor would record all his lines, all by him- or herself. Mel even worked in splits with himself: In a cartoon featuring Bugs Bunny and Yosemite Sam, he'd usually record all the Bugs lines in one session and then — or even on another day — do Sam's. Later, some film editor would splice it all together.

When studios began producing animation for television, recording in splits fell out of favor. TV cartoons generally involve more dialogue and, therefore, interchange among characters. Thus, it became the norm to record "gang" style. This means getting all the actors into a studio at the same time, each at his or her own mike, and recording the track like a radio play. The director will usually find natural breaks in the action and then have the actors perform the script in segments of 30 seconds to a minute or two at a time.

If the session is any good, the atmosphere in the room becomes electric. Voice acting is gonzo acting, of-

ten done fast and furious. Performers exchange energy and they react to one another in ways that are difficult-to-impossible to achieve when they're recorded in separate stints.

I honestly don't know anyone who thinks it works better in splits, but it still seems to be the norm for theatricals, especially at Disney. It has also crept back into TV animation for scheduling (not creative) reasons.

A current trend in cartoon voices is the casting of celebrities — i.e., people known more for their on-camera work. Before I trash this fad, let me say clearly that I think some so-called celebs are very good, holding their own against the top full-time voice actors. I believe, however, that we're now getting a lot of inferior voice work because of this practice.

The casting of "names" is generally based on three premises, one of which is utterly ridiculous, one of which has some merit to it, and the third of which is just plain a lousy reason ...

1. The on-camera actors, having made something of themselves in another venue, are probably just better actors. This is what some seem to believe and it's the reason I think is utterly ridiculous.

2. The on-camera actors add some "marquee" value, making a project seem more important, perhaps drawing some audience on their names. This may be true in some cases. Woody Allen probably caused a few ticket-buyers to see *Antz*, and there are other examples. Certainly, no one ever decided *not* to see a movie because they'd heard of everyone in it.

3. Animation is a lower form. Some animation producers have an inferiority complex about being animation producers. Real Hollywood (there's an oxymoron) is about real actors and stars and famous people — or so they think. The theory here is that working with celebrities moves you up in the caste system and, of course, there are all those great name-drops: "Yeah, I was directing Ed Asner today ..."

Something is amiss when actors are hired for their names first and their performances second. No, it's not the least bit unprecedented for someone in Hollywood to get a job for the wrong reason. Still, it's sad to think that, if Bugs Bunny were created today at some studios, they'd decide Mel Blanc wasn't well enough known and cast Pauly Shore.

Another downside to the casting of celebrities is that they're not as readily available as full-time voice actors, forcing many shows to record in splits. Most episodes of

Duckman, for example, were done that way because Jason Alexander had the title role. When he was free, he'd scurry in, record all *Duckman*'s lines for a few episodes, and hurry back to his day job on *Seinfeld*. The other actors would record at other times. While the results on that program were pretty good, they aren't on every series — and might have been even better on *Duckman*, had the actors been able to read together.

Celebrities also go on location to shoot a movie or series or appear somewhere and must literally "phone it in." In the past, an actor could be in a studio in Florida and be directed over the phone by a director in Los Angeles. The Florida studio would record the lines, then FedEx the tape to L.A. to be edited into the track. More recently, thanks to digital phone lines, the actor can be in Sri Lanka and the recording (on computer, not tape) can be done on this end.

This is great, but it's still better to have the performers in the same room.

It's fascinating to watch good voice actors at work. There is a magic in creation, especially when it happens, as it happens in voice recording, so quickly and organically.

One of my favorite actors (and human beings) is the amazing Howard Morris, known to vintage TV fans as Sid Caesar's sidekick, to *Andy Griffith Show* fans as Ernest T. Bass, and to Hollywood as an Emmy-winning comedy director and actor. We cartoon buffs care about none of that. To us, he is Atom Ant, Jughead (on the *Filmation Archie* show), Wade Duck (on *Garfield and Friends*), Gopher (in the *Winnie the Pooh* theatricals), Flem (on *Cow and Chicken*), and many more.

To anyone reading this who may someday have the pleasure (it is one) of directing Howie Morris, I offer the following advice: Never let him know what he's reading.

I learned this around our third season on *Garfield*. We stick a script in Howie's mitts, shove him in front of a mike, roll tape, and make him read without the smoggiest notion what it all means. He is such a natural actor and comedian that what comes out is sometimes brilliant.

Of course, through zero fault of his, it might also be unusable — but that's OK. We have plenty of tape or digital storage for a second, third, or 19th take. We can always tell him what he's reading later, and sometimes we have to — but he can only do a totally "naïve" performance once.

Usually, though, the actors *do* know what they're saying before they see-and-say the lines. Since most are playing multiple roles and the recording needs to go at a fast clip, they pre-mark their scripts to indicate which voices go with which lines. Some bring colored markers to highlight their parts.

The late Don Messick was the Gold Medal Kid with the Heavyweight Crown when it came to playing multiple roles, holding down five-part conversations with himself. Don played Scooby Doo, Boo Boo

Bear, Ranger Smith, The Jetsons' Astro, Papa Smurf, and incalculable others — but he also filled anywhere from two to 20 other roles in each of their cartoons.

The oft-told tale about Messick — I've told this before but it fits in perfectly here — has to do with overlapping. That means two actors talking at the same time, which drives the sound editors crazy. And the way the story goes is that a director would have to halt a session and tell the actors, "The actor playing Pete and the actor playing Sam keep overlapping."

And there would be a pause before Don Messick said, "I'm playing both those parts."

Other performers used to press Don for tips of rapid voice-changing. He'd claim, about one-quarter seriously, that his secret was a pen he had that wrote in six colors — red, black, green, purple, dark blue, and light blue. He would mark each character in a different color.

I once asked him what he did when he was called upon to perform a seventh role in one script. Don just smiled, fished into his pocket and pulled out a pen filled with orange ink.

Sometimes, in addition to marking their lines, they indicate certain syllables and phrases — where to pause, where to take a breath, where to commence a "build" in a character's anger or anxiety level.

Everyone has his or her own codes. And, while voice artists are easily the most generous, sharing folks in all of show biz over everything else, they zealously guard their little hieroglyphics. You could jam bamboo shoots 'neath a voice actor's cuticles and he wouldn't explain his script-notation language. In fact, he'd probably refuse in three or four different voices.

When I started directing and conducting auditions, I was sometimes foolishly flattered by something. Actors would read for a part and then, on their way out, they'd say, "Hey, this is great copy. Mind if I take it along? I'd like to use it in my acting class." Since I had usually written the audition material, I'd say sure and feel complimented.

Took me a while but I finally realized they didn't want to take the script along because they liked what I'd written. They wanted to take it along so no one else would see their markings. (And, of course, it never hurts one's chances of getting a part to butter up the director ...)

So the recording of cartoon voices has changed over the years for technological reasons. It has changed also for casting trends, like the current love of celebrities.

But it has probably changed the most for a reason that no one ever talks about. Next week in this spot, we're going to study the various Screen Actors Guild contracts and how they've had an impact on how it's done and who does it.

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315 VF (Ad panel missing)	56 FN	18.00	22 FN	11.00	5 VF	5.00	339 VG+	9.00	Annual 3 VG	24.00	G.I. JOE (Marvel)	78 FN (Ad coupon missing)	188 VG	7.00	Annual 1 VF/NM	12.00	46 VF/NM	7.00	230 VF	17.00	(DC)
318 VF (2 panel missing)	55 VF/NM	5.00	23 FN	27.00	5 VF	5.00	340 VG	7.00	Annual 6 VF/NM	45.00	1 NM	79 VG (Ad coupon missing)	15 (1971) FN	3.00	8 (1974) VG	3.00	47 VF/NM	7.00	235 (100 Pp) G	2.50	TEEN-IN (Tower)
320 FN	70 VF/NM	8.00	24 FN	32.00	5 FN+	3.50	341 VG+	11.00	FANTASY MASTERPIECES	19.00	1 FN/VF	80 FN	8.00	22 VF	9.00	50 NM	8.00	45 VF/NM	7.00	TEEN TITANS (1966)	
344 (Giant) NM (5 available)	70 VF+	3.50	25 FN	38.00	45 (118) VG	6.00	342 VG+	10.00	FIRST ISSUE SPECIAL	3.00	6 FN/VF	81 FN	6.00	46 FN/VF	6.00	51 NM	8.00	50 VF+	6.00	7 VF++	34.00
ADVENTURE	71 VG	10.00	26 FN	40.00	65 (131) VG	9.00	343 VG+	9.00	FLASH	15.00	7 VF+	82 FN (2 Ad panels missing)	15 (1971) FN	8.00	52 NM	8.00	51 NM	8.00	7 VF++	34.00	
325 VF (2 Panels missing)	72 VG	10.00	27 FN	42.00	85 (132) VG	12.00	344 VG+	10.00	GREEN LANTERN	15.00	8 VF+	83 FN	8.00	53 NM	8.00	52 NM	8.00	52 NM	8.00	THOR	30.00
326 VF (Ad panels missing)	73 FN	12.00	28 FN	44.00	95 (133) VG	15.00	345 VG+	11.00	1 FN/VF	15.00	9 VF+	84 FN	8.00	54 NM	8.00	53 NM	8.00	53 NM	8.00	7 VF++	34.00
331 VG	74 FN	12.00	29 FN	46.00	105 (134) VG	18.00	346 VG+	12.00	27 G/VG	16.00	10 VF+	85 FN	8.00	55 NM	8.00	54 NM	8.00	54 NM	8.00	7 VF++	34.00
342 VG	75 FN	12.00	30 FN	48.00	115 (135) VG	21.00	347 VG+	13.00	33 FN/VF (Ad panel missing)	18.00	11 VF+	86 FN	8.00	56 NM	8.00	55 NM	8.00	55 NM	8.00	7 VF++	34.00
344 VG/NM	76 FN	12.00	31 FN	50.00	125 (136) VG	24.00	348 VG+	14.00	35 VF (Ad panel missing)	18.00	12 VF+	87 FN	8.00	57 NM	8.00	56 NM	8.00	56 NM	8.00	7 VF++	34.00
346 FN	77 FN	12.00	32 FN	52.00	135 (137) VG	27.00	349 VG+	15.00	36 FN+	21.00	13 VF+	88 FN	8.00	58 NM	8.00	57 NM	8.00	57 NM	8.00	7 VF++	34.00
348 FN/VF	78 FN	12.00	33 FN	54.00	145 (138) VG	30.00	350 VG+	16.00	37 FN+	24.00	14 VF+	89 FN	8.00	59 NM	8.00	58 NM	8.00	58 NM	8.00	7 VF++	34.00
459 VF/NM (5 available)	79 FN	12.00	34 FN	56.00	155 (139) VG	33.00	351 VG+	17.00	38 FN+	27.00	15 VF+	90 FN	8.00	60 NM	8.00	59 NM	8.00	59 NM	8.00	7 VF++	34.00
ADVENTURES IN JET POWER	80 FN	12.00	35 FN	58.00	165 (140) VG	36.00	352 VG+	18.00	39 FN+	30.00	16 VF+	91 FN	8.00	61 NM	8.00	60 NM	8.00	60 NM	8.00	7 VF++	34.00
(1958 General Electric giveaway)	81 FN	12.00	36 FN	60.00	175 (141) VG	39.00	353 VG+	19.00	40 FN+	33.00	17 VF+	92 FN	8.00	62 NM	8.00	61 NM	8.00	61 NM	8.00	7 VF++	34.00
ADVENTURES INTO THE UNKNOWN	82 VG	12.00	37 FN	62.00	185 (142) VG	42.00	354 VG+	20.00	41 FN+	36.00	18 VF+	93 FN	8.00	63 NM	8.00	62 NM	8.00	62 NM	8.00	7 VF++	34.00
No # FN/VF	83 VG	12.00	38 FN	64.00	195 (143) VG	45.00	355 VG+	21.00	42 FN+	39.00	19 VF+	94 FN	8.00	64 NM	8.00	63 NM	8.00	63 NM	8.00	7 VF++	34.00
ADVENTURES OF ALAN LADD	84 VG	12.00	39 FN	66.00	205 (144) VG	48.00	356 VG+	22.00	43 FN+	42.00	20 VF+	95 FN	8.00	65 NM	8.00	64 NM	8.00	64 NM	8.00	7 VF++	34.00
ADVENTURES OF BOB HOPE	85 VG	12.00	40 FN	68.00	215 (145) VG	51.00	357 VG+	23.00	44 FN+	45.00	21 VF+	96 FN	8.00	66 NM	8.00	65 NM	8.00	65 NM	8.00	7 VF++	34.00
70 G	86 VG	12.00	41 FN	70.00	225 (146) VG	54.00	358 VG+	24.00	45 FN+	48.00	22 VF+	97 FN	8.00	67 NM	8.00	66 NM	8.00	66 NM	8.00	7 VF++	34.00
ADVENTURES OF THE FLY	87 VG	12.00	42 FN	72.00	235 (147) VG	57.00	359 VG+	25.00	46 FN+	51.00	23 VF+	98 FN	8.00	68 NM	8.00	67 NM	8.00	67 NM	8.00	7 VF++	34.00
ADVENTURES ON THE PLANET OF THE APES	88 VG	12.00	43 FN	74.00	245 (148) VG	60.00	360 VG+	26.00	47 FN+	54.00	24 VF+	99 FN	8.00	69 NM	8.00	68 NM	8.00	68 NM	8.00	7 VF++	34.00
2 VF+	89 VG	12.00	44 FN	76.00	255 (149) VG	63.00	361 VG+	27.00	48 FN+	57.00	25 VF+	100 FN	8.00	70 NM	8.00	69 NM	8.00	69 NM	8.00	7 VF++	34.00
4 VF+	90 VG	12.00	45 FN	78.00	265 (150) VG	66.00	362 VG+	28.00	49 FN+	60.00	26 VF+	101 FN	8.00	71 NM	8.00	70 NM	8.00	70 NM	8.00	7 VF++	34.00
ALARMING ADVENTURES	91 VG	12.00	46 FN	80.00	275 (151) VG	69.00	363 VG+	29.00	50 FN+	63.00	27 VF+	102 FN	8.00	72 NM	8.00	71 NM	8.00	71 NM	8.00	7 VF++	34.00
1 FN/VF	92 VG	12.00	47 FN	82.00	285 (152) VG	72.00	364 VG+	30.00	51 FN+	66.00	28 VF+	103 FN	8.00	73 NM	8.00	72 NM	8.00	72 NM	8.00	7 VF++	34.00
2 VF	93 VG	12.00	48 FN	84.00	295 (153) VG	75.00	365 VG+	31.00	52 FN+	69.00	29 VF+	104 FN	8.00	74 NM	8.00	73 NM	8.00	73 NM	8.00	7 VF++	34.00
ALL ABOARD, MR. LINCOLN	94 VG	12.00	49 FN	86.00	305 (154) VG	78.00	366 VG+	32.00	53 FN+	72.00	30 VF+	105 FN	8.00	75 NM	8.00	74 NM	8.00	74 NM	8.00	7 VF++	34.00
('60's Association of American Railroads Giveaway)	95 VG	12.00	50 FN	88.00	315 (155) VG	81.00	367 VG+	33.00	54 FN+	75.00	31 VF+	106 FN	8.00	76 NM	8.00	75 NM	8.00	75 NM	8.00	7 VF++	34.00
No # VF+	96 VG	12.00	51 FN	90.00	325 (156) VG	84.00	368 VG+	34.00	55 FN+	78.00	32 VF+	107 FN	8.00	77 NM	8.00	76 NM	8.00	76 NM	8.00	7 VF++	34.00
No # VF	97 VG	12.00	52 FN	92.00	335 (157) VG	87.00	369 VG+	35.00	56 FN+	81.00	33 VF+	108 FN	8.00	78 NM	8.00	77 NM	8.00	77 NM	8.00	7 VF++	34.00
ALL-AMERICAN SPORTS (Charlton, 1967)	98 VG	12.00	53 FN	94.00	345 (158) VG	90.00	370 VG+	36.00	57 FN+	84.00	34 VF+	109 FN	8.00	79 NM	8.00	78 NM	8.00	78 NM	8.00	7 VF++	34.00
1 VF+	99 VG	12.00	54 FN	96.00	355 (159) VG	93.00	371 VG+	37.00	58 FN+	87.00	35 VF+	110 FN	8.00	80 NM	8.00	79 NM	8.00	79 NM	8.00	7 VF++	34.00
1 FN	100 VG	12.00	55 FN	98.00	365 (160) VG	96.00	372 VG+	38.00	59 FN+	90.00	36 VF+	111 FN	8.00	81 NM	8.00	80 NM	8.00	80 NM	8.00	7 VF++	34.00
AMAZING ADULT FANTASY	101 VG	12.00	56 FN	100.00	375 (161) VG	99.00	373 VG+	39.00	60 FN+	93.00	37 VF+	112 FN	8.00	82 NM	8.00	81 NM	8.00	81 NM	8.00	7 VF++	34.00
8 FN	102 VG	12.00	57 FN	102.00	385 (162) VG	102.00	374 VG+	40.00	61 FN+	96.00	38 VF+	113 FN	8.00	83 NM	8.00	82 NM	8.00	82 NM	8.00	7 VF++	34.00
AMAZING ADVENTURES (70's)	103 VG	12.00	58 FN	104.00	395 (163) VG	105.00	375 VG+	41.00	62 FN+	99.00	39 VF+	114 FN	8.00	84 NM	8.00	83 NM	8.00	83 NM	8.00	7 VF++	34.00
2 VF+	104 VG	12.00	59 FN	106.00	405 (164) VG	108.00	376 VG+	42.00	63 FN+	102.00	40 VF+	115 FN	8.00	85 NM	8.00	84 NM	8.00	84 NM	8.00	7 VF++	34.00
3 FN	105 VG	12.00	60 FN	108.00	415 (165) VG	111.00	377 VG+	43.00	64 FN+	105.00	41 VF+	116 FN	8.00	86 NM	8.00	85 NM	8.00	85 NM	8.00	7 VF++	34.00
4 VF/NM	106 VG	12.00	61 FN	110.00	425 (166) VG	114.00	378 VG+	44.00	65 FN+	108.00	42 VF+	117 FN	8.00	87 NM	8.00	86 NM	8.00	86 NM	8.00	7 VF++	34.00
AMAZING SPIDER-MAN	107 VG	12.00	62 FN	112.00	435 (167) VG	117.00	379 VG+	45.00	66 FN+	111.00	43 VF+	118 FN	8.00	88 NM	8.00	87 NM	8.00	87 NM	8.00	7 VF++	34.00
23 FN	108 VG	12.00	63 FN	114.00	445 (168) VG	120.00	380 VG+	46.00	67 FN+	114.00	44 VF+	119 FN	8.00	89 NM	8.00	88 NM	8.00	88 NM	8.00	7 VF++	34.00
23 FN	109 VG	12.00	64 FN	116.00	455 (169) VG	123.00	381 VG+	47.00	68 FN+	117.00	45 VF+	120 FN	8.00	90 NM	8.00	89 NM	8.00	89 NM	8.00	7 VF++	34.00
26 VG/NM	110 VG	12.00	65 FN	118.00	465 (170) VG	126.00	382 VG+	48.00	69 FN+	120.00	46 VF+	121 FN	8.00	91 NM	8.00	90 NM	8.00	90 NM	8.00	7 VF++	34.00
27 FN	111 VG	12.00	66 FN	120.00	475 (171) VG	129.00	383 VG+	49.00	70 FN+	123.00	47 VF+	122 FN	8.00	92 NM	8.00	91 NM	8.00	91 NM	8.00	7 VF++	34.00
27 VG+	112 VG	12.00	67 FN	122.00	485 (172) VG	132.00	384 VG+	50.00	71 FN+	126.00	48 VF+	123 FN	8.00	93 NM	8.00	92 NM	8.00	92 NM	8.00	7 VF++	34.00
28 FN (Color touch)	113 VG	12.00	68 FN	124.00	495 (173) VG	135.00	385 VG+	51.00	72 FN+	129.00	49 VF+	124 FN	8.00	94 NM	8.00	93 NM	8.00	93 NM	8.00	7 VF++	34.00
28 FN	114 VG	12.00	69 FN	126.00	505 (174) VG	138.00	386 VG+	52.00	73 FN+	132.00	50 VF+	125 FN	8.00	95 NM	8.00	94 NM	8.00	94 NM	8.00	7 VF++	34.00
29 FN	115 VG	12.00	70 FN</																		

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56 VG	5.00	51 VF	4.00	14 VG	14.00	4 VF/NM	7.00	38 G	7.00	GIANT-SIZE MASTER OF KUNG-FU	35 VG+	17.00	MARGIE COMICS	NANCY & SLUGGO	SGT. BILKO	STRANGE SPORTS (1973)	97 FN/VF	17.00	WALT DISNEY'S COMICS & STORIES
58 VG	9.00	52 VF	4.00	15 VG	18.00	5 VF/NM	7.00	39 G	7.00	GIANT-SIZE SUPER HEROES	43 VG+	6.00	MARVEL CHILLERS	144 G	4.00	1 VF	18.00	153 FN	13.00
61 FN	5.00	53 VF	27.00	16 VG	18.00	6 FN	2.00	40 G	2.00	1 VG	43 VG/NM	6.00	1 VF+	145 G	4.00	2 VF/NM	21.00	172 G	3.00
65 VG	5.00	54 FN	38.00	17 VG	22.00	7 FN+	2.00	41 G	2.00	1 VF	44 VG+	5.00	1 VF+	146 G	4.00	3 VF/NM	11.00	173 G	3.00
68 VG+	4.00	55 FN	38.00	18 VG	22.00	8 FN	5.00	42 G	5.00	1 VF	45 VG+	5.00	1 VF+	147 G	4.00	4 VF/NM	11.00	174 G	3.00
113 FN	4.00	56 FN	38.00	19 VG	22.00	9 FN	5.00	43 G	5.00	1 VF	46 VG+	5.00	1 VF+	148 G	4.00	5 VF/NM	11.00	175 G	3.00
ARCHIE'S MAD HOUSE	62 G/VG (Ad page missing)	57 FN	4.00	20 VG	22.00	10 FN	5.00	44 G	5.00	1 VF	47 VG+	5.00	1 VF+	149 G	4.00	6 VF/NM	11.00	176 G	3.00
21 VG	5.00	58 FN	4.00	21 VG	22.00	11 FN	5.00	45 G	5.00	1 VF	48 VG+	5.00	1 VF+	150 G	4.00	7 VF/NM	11.00	177 G	3.00
24 VG	5.00	59 FN	4.00	22 VG	22.00	12 FN	5.00	46 G	5.00	1 VF	49 VG+	5.00	1 VF+	151 G	4.00	8 VF/NM	11.00	178 G	3.00
Annual 1 G	6.00	60 FN	4.00	23 VG	22.00	13 FN	5.00	47 G	5.00	1 VF	50 VG+	5.00	1 VF+	152 G	4.00	9 VF/NM	11.00	179 G	3.00
ARCHIE'S MECHANICS	37 G+	61 FN	4.00	24 VG	22.00	14 FN	5.00	48 G	5.00	1 VF	51 VG+	5.00	1 VF+	153 G	4.00	10 VF/NM	11.00	180 G	3.00
2 FR+	29.00	62 FN	4.00	25 VG	22.00	15 FN	5.00	49 G	5.00	1 VF	52 VG+	5.00	1 VF+	154 G	4.00	11 VF/NM	11.00	181 G	3.00
ARCHIE'S PALS IN GALS	74 FN	63 FN	4.00	26 VG	22.00	16 FN	5.00	50 G	5.00	1 VF	53 VG+	5.00	1 VF+	155 G	4.00	12 VF/NM	11.00	182 G	3.00
19 G	7.00	64 FN	4.00	27 VG	22.00	17 FN	5.00	51 G	5.00	1 VF	54 VG+	5.00	1 VF+	156 G	4.00	13 VF/NM	11.00	183 G	3.00
43 FN	7.00	65 FN	4.00	28 VG	22.00	18 FN	5.00	52 G	5.00	1 VF	55 VG+	5.00	1 VF+	157 G	4.00	14 VF/NM	11.00	184 G	3.00
ARCHIE'S TV LAUGH-OUT	8 (Sabrina) FN	66 FN	4.00	29 VG	22.00	19 FN	5.00	53 G	5.00	1 VF	56 VG+	5.00	1 VF+	158 G	4.00	15 VF/NM	11.00	185 G	3.00
11 (Sabrina) FN	5.00	67 FN	4.00	30 VG	22.00	20 FN	5.00	54 G	5.00	1 VF	57 VG+	5.00	1 VF+	159 G	4.00	16 VF/NM	11.00	186 G	3.00
ARMY WAR HEROES	5 FN/VF	68 FN	4.00	31 VG	22.00	21 FN	5.00	55 G	5.00	1 VF	58 VG+	5.00	1 VF+	160 G	4.00	17 VF/NM	11.00	187 G	3.00
14 VG+	4.00	69 FN	4.00	32 VG	22.00	22 FN	5.00	56 G	5.00	1 VF	59 VG+	5.00	1 VF+	161 G	4.00	18 VF/NM	11.00	188 G	3.00
ASTONISHING TALES	5 VF+	70 FN	4.00	33 VG	22.00	23 FN	5.00	57 G	5.00	1 VF	60 VG+	5.00	1 VF+	162 G	4.00	19 VF/NM	11.00	189 G	3.00
29 VF	7.00	71 FN	4.00	34 VG	22.00	24 FN	5.00	58 G	5.00	1 VF	61 VG+	5.00	1 VF+	163 G	4.00	20 VF/NM	11.00	190 G	3.00
ATOM & HAWKMAN	41 VG	72 FN	4.00	35 VG	22.00	25 FN	5.00	59 G	5.00	1 VF	62 VG+	5.00	1 VF+	164 G	4.00	21 VF/NM	11.00	191 G	3.00
ATOMIC MOUSE	8 (1954) FN	73 FN	4.00	36 VG	22.00	26 FN	5.00	60 G	5.00	1 VF	63 VG+	5.00	1 VF+	165 G	4.00	22 VF/NM	11.00	192 G	3.00
47 FN	7.00	74 FN	4.00	37 VG	22.00	27 FN	5.00	61 G	5.00	1 VF	64 VG+	5.00	1 VF+	166 G	4.00	23 VF/NM	11.00	193 G	3.00
ATOMIC RABBIT	9 (1957) G	75 FN	4.00	38 VG	22.00	28 FN	5.00	62 G	5.00	1 VF	65 VG+	5.00	1 VF+	167 G	4.00	24 VF/NM	11.00	194 G	3.00
ATOM THE CAT	13 G	76 FN	4.00	39 VG	22.00	29 FN	5.00	63 G	5.00	1 VF	66 VG+	5.00	1 VF+	168 G	4.00	25 VF/NM	11.00	195 G	3.00
AVENGERS	17 G/VG	77 FN	4.00	40 VG	22.00	30 FN	5.00	64 G	5.00	1 VF	67 VG+	5.00	1 VF+	169 G	4.00	26 VF/NM	11.00	196 G	3.00
19 VG	12.00	78 FN	4.00	41 VG	22.00	31 FN	5.00	65 G	5.00	1 VF	68 VG+	5.00	1 VF+	170 G	4.00	27 VF/NM	11.00	197 G	3.00
20 VG	9.00	79 FN	4.00	42 VG	22.00	32 FN	5.00	66 G	5.00	1 VF	69 VG+	5.00	1 VF+	171 G	4.00	28 VF/NM	11.00	198 G	3.00
29 G	9.00	80 FN	4.00	43 VG	22.00	33 FN	5.00	67 G	5.00	1 VF	70 VG+	5.00	1 VF+	172 G	4.00	29 VF/NM	11.00	199 G	3.00
40 VG	9.00	81 FN	4.00	44 VG	22.00	34 FN	5.00	68 G	5.00	1 VF	71 VG+	5.00	1 VF+	173 G	4.00	30 VF/NM	11.00	200 G	3.00
52 VG	18.00	82 FN	4.00	45 VG	22.00	35 FN	5.00	69 G	5.00	1 VF	72 VG+	5.00	1 VF+	174 G	4.00	31 VF/NM	11.00	201 G	3.00
87 VF+	14.00	83 FN	4.00	46 VG	22.00	36 FN	5.00	70 G	5.00	1 VF	73 VG+	5.00	1 VF+	175 G	4.00	32 VF/NM	11.00	202 G	3.00
Ann. 10 NM	14.00	84 FN	4.00	47 VG	22.00	37 FN	5.00	71 G	5.00	1 VF	74 VG+	5.00	1 VF+	176 G	4.00	33 VF/NM	11.00	203 G	3.00
Ann. 10 NM	14.00	85 FN	4.00	48 VG	22.00	38 FN	5.00	72 G	5.00	1 VF	75 VG+	5.00	1 VF+	177 G	4.00	34 VF/NM	11.00	204 G	3.00
Ann. 10 NM	14.00	86 FN	4.00	49 VG	22.00	39 FN	5.00	73 G	5.00	1 VF	76 VG+	5.00	1 VF+	178 G	4.00	35 VF/NM	11.00	205 G	3.00
BAMM-BAMM & PEBBLES (Gold Key)	1 G	87 FN	4.00	50 VG	22.00	40 FN	5.00	74 G	5.00	1 VF	77 VG+	5.00	1 VF+	179 G	4.00	36 VF/NM	11.00	206 G	3.00
BASEBALL THRILLS (Ziff-Davis)	2 VG	88 FN	4.00	51 VG	22.00	41 FN	5.00	75 G	5.00	1 VF	78 VG+	5.00	1 VF+	180 G	4.00	37 VF/NM	11.00	207 G	3.00
BATMAN FAMILY	1 VF+	89 FN	4.00	52 VG	22.00	42 FN	5.00	76 G	5.00	1 VF	79 VG+	5.00	1 VF+	181 G	4.00	38 VF/NM	11.00	208 G	3.00
BAT MASTERSON	3 FN/VF	90 FN	4.00	53 VG	22.00	43 FN	5.00	77 G	5.00	1 VF	80 VG+	5.00	1 VF+	182 G	4.00	39 VF/NM	11.00	209 G	3.00
BATTLE (ATLAS)	4 VG	91 FN	4.00	54 VG	22.00	44 FN	5.00	78 G	5.00	1 VF	81 VG+	5.00	1 VF+	183 G	4.00	40 VF/NM	11.00	210 G	3.00
43 FR/FR+	3.00	92 FN	4.00	55 VG	22.00	45 FN	5.00	79 G	5.00	1 VF	82 VG+	5.00	1 VF+	184 G	4.00	41 VF/NM	11.00	211 G	3.00
BATTLE CRY	14 FR	93 FN	4.00	56 VG	22.00	46 FN	5.00	80 G	5.00	1 VF	83 VG+	5.00	1 VF+	185 G	4.00	42 VF/NM	11.00	212 G	3.00
BATTLEFIELD ACTION	41 VG/NF	94 FN	4.00	57 VG	22.00	47 FN	5.00	81 G	5.00	1 VF	84 VG+	5.00	1 VF+	186 G	4.00	43 VF/NM	11.00	213 G	3.00
45 VG	3.00	95 FN	4.00	58 VG	22.00	48 FN	5.00	82 G	5.00	1 VF	85 VG+	5.00	1 VF+	187 G	4.00	44 VF/NM	11.00	214 G	3.00
46 FN	3.00	96 FN	4.00	59 VG	22.00	49 FN	5.00	83 G	5.00	1 VF	86 VG+	5.00	1 VF+	188 G	4.00	45 VF/NM	11.00	215 G	3.00
BEHOLD THE HANDMAID	NO # VF	97 FN	4.00	60 VG	22.00	50 FN	5.00	84 G	5.00	1 VF	87 VG+	5.00	1 VF+	189 G	4.00	46 VF/NM	11.00	216 G	3.00
BEN CASEY FILM STORY	1 FN/VF	98 FN	4.00	61 VG	22.00	51 FN	5.00	85 G	5.00	1 VF	88 VG+	5.00	1 VF+	190 G	4.00	47 VF/NM	11.00	217 G	3.00
BEST OF DENNIS THE MENACE	3 (1960) G/VG	99 FN	4.00	62 VG	22.00	52 FN	5.00	86 G	5.00	1 VF	89 VG+	5.00	1 VF+	191 G	4.00	48 VF/NM	11.00	218 G	3.00
BEST OF DONALD DUCK & UNCLE SCROOGE	2 FN+	100 FN	4.00	63 VG	22.00	53 FN	5.00	87 G	5.00	1 VF	90 VG+	5.00	1 VF+	192 G	4.00	49 VF/NM	11.00	219 G	3.00
2 FN+	18.00	101 FN	4.00	64 VG	22.00	54 FN	5.00	88 G	5.00	1 VF	91 VG+	5.00	1 VF+	193 G	4.00	50 VF/NM	11.00	220 G	3.00
BEST OF UNCLE SCROOGE & DONALD DUCK	1 VG/VG+	102 FN	4.00	65 VG	22.00	55 FN	5.00	89 G	5.00	1 VF	92 VG+	5.00	1 VF+	194 G	4.00	51 VF/NM	11.00	221 G	3.00
1 VG/VG+	11.00	103 FN	4.00	66 VG	22.00	56 FN	5.00	90 G	5.00	1 VF	93 VG+	5.00	1 VF+	195 G	4.00	52 VF/NM	11.00	222 G	3.00
BETTY & VERONICA	25 FN	104 FN	4.00	67 VG	22.00	57 FN	5.00	91 G	5.00	1 VF	94 VG+	5.00	1 VF+	196 G	4.00	53 VF/NM	11.00	223 G	3.00
25 FN	48.00	105 FN	4.00	68 VG	22.00	58 FN	5.00	92 G	5.00	1 VF	95 VG+	5.00	1 VF+	197 G	4.00	54 VF/NM	11.00	224 G	3.00
26 FN	45.00	106 FN	4.00	69 VG	22.00	59 FN	5.00	93 G	5.00	1 VF	96 VG+	5.00	1 VF+	198 G	4.00	55 VF/NM	11.00	225 G	3.00
31 FN/VF	49.00	107 FN	4.00	70 VG	22.00	60 FN	5.00	94 G	5.00	1 VF	97 VG+	5.00	1 VF+	199 G	4.00	56 VF/NM	11.00	226 G	3.00
31 FN/VF	49.00	108 FN	4.00	71 VG	22.00	61 FN	5.00	95 G	5.00	1 VF	98 VG+	5.00	1 VF+	200 G	4.00	57 VF/NM	11.00	227 G	3.00
56 VG	11.00	109 FN	4.00	72 VG	22.00	62 FN	5.00	96 G	5.00	1 VF	99 VG+	5.00	1 VF+	201 G	4.00	58 VF/NM	11.00	228 G	3.00
57 FR/VG	5.00	110 FN	4.00	73 VG	22.00	63 FN	5.00	97 G	5.00	1 VF	100 VG+	5.00	1 VF+	202 G	4.00	59 VF/NM	11.00	229 G	3.00
69 FN	17.00	111 FN	4.00	74 VG	22.00	64 FN	5.00	98 G	5.00	1 VF	101 VG+	5.00	1 VF+	203 G	4.00	60 VF/NM	11.00	230 G	3.00
70 G	7.00	112 FN	4.00	75 VG	22.00	65 FN	5.00	99 G	5.00	1 VF	102 VG+	5.00	1 VF+	204 G	4.00	61 VF/NM	11.00	231 G	3.00
83 VG+	11.00	113 FN	4.00	76 VG	22.00	66 FN	5.00	100 G	5.00	1 VF	103 VG+	5.00	1 VF+	205 G	4.00	62 VF/NM	11.00	232 G	3.00
91 FN	11.00	114 FN	4.00	77 VG	22.00	67 FN	5.00	101 G	5.00	1 VF	104 VG+	5.00	1 VF+	206 G	4.00	63 VF/NM	11.00	233 G	3.00
139 FN	6.00	115 FN	4.00	78 VG	22.00	68 FN	5.00	102 G	5.00	1 VF	105 VG+	5.00	1 VF+	207 G	4.00	64 VF/NM	11.00	234 G	3.00
BEYOND THE GRAVE	5 FN/VF	116 FN	4.00	79 VG	22.00	69 FN	5.00	103 G	5.00	1 VF	106 VG+	5.00	1 VF+	208 G	4.00	65 VF/NM	11.00	235 G	3.00
BIG TOWN	35 VG	117 FN	4.00	80 VG	22.00	70 FN	5.00	104 G	5.00	1 VF	107 VG+	5							



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MASSACHUSETTS

Dec 5 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8, F: \$85, A: \$5. Primate Promos., David Cummings, PH: 978-388-5550.
Dec 12 MA, Brockton. 3rd Annual Comic Book, Sports Card & Beanie Baby Marketplace Show, Temple Beth Emunah. Torrey & Pearl Sts., SH: 9am-3pm, A: \$1, 7 & under free. Steve Weiner, 560 Pearl St., Brockton, MA 02301. PH: 508-588-8085.
Dec 19 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectible Show, K of C Hall. Rt. 123, take Rt. 123 W., SH: 10am-3pm, T: 59, A: \$3. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8791.

MICHIGAN

Dec 4 MI, Monroe. Sports Card, Comic Book & Toy Collectibles Show, Jefferson H.S. 5707 Williams Rd., SH: 10am-4pm, T: 25, F: \$20, A: free. PH: 734-289-3531.
Dec 5 MI, Lansing. Sparta Comic Book, Toys & Sports Card Show, Kellogg Center. MSU Campus Big Ten Room A, SH: 10am-4pm, T: 70-8, F: \$40. In advance, \$45, at the door, A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.
Dec 5 MI, Saginaw. Comic Book, Sports Card, Memorabilia, NASCAR, Toy & Beanie Babies Show, St. Vincent Home. 925 N. River Rd., btw. State St. & Gratiot Rd., SH: 9:30am-4pm. Rick Doud, PH: 517-754-0249.
Dec 26 MI, Livonia. X-Trava Con Comic Book & Toy Show, Knights Of Columbus. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 55-8, F: \$35. In advance, \$40. day of show, A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

MISSOURI

Dec 5 MO, St. Louis. Comic Book Show, Newport Heights VFW Hall. 4271 Delor St., SH: 11am-3:30pm, T: 50, F: \$25, A: \$1.50. Tony Gladish, 4253 Fatima Dr. Apt 3, St. Louis, MO 63123. PH: 314-544-2812.

NEBRASKA

Dec 19 NE, Omaha. Monthly Comic Books, Coins, Ballcards, NASCAR & Automobile Collectibles Show, Holiday Inn. Ford Hall, I-80 & 72nd St., T: 100, F: \$30, A: free. Ed Bishop, 2016 E. 19th, Fremont, NE 68025. PH: 402-721-7364.

NEW JERSEY

Dec 4-5 NJ, Ocean Township. Comic Book, Sports Card, Toy & Coll. Show, Seaview Square Mall. Rts. 35 & 66, Pky. Exit 102 S. to 100A N. to Rt. 66 E., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 60-8, A: free. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 732-291-1632.
Dec 5 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.
Dec 5 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemen Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Ext., SH: 9am-3pm, T: 100-6, F: \$20, A: free. Phil DeMario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.
Dec 12 NJ, Elmwood Park. Comic Books, Sports Card & Collectibles Show, American Legion Post 147. 1 Legion Place (off Market St.), SH: 9:30am-3:30pm, T: 50-6, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 796-9717 day of show.
Dec 19 NJ, Garfield. Comic Books, Sports Card & Collectibles Show,

Boys Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

NEW YORK

Dec 4-5 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.
Dec 5 NY, Brooklyn. Sun. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. (at Ave L), SH: 10am-5pm, T: 50-8, F: \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.
Dec 10 NY, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church. 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 6pm-10pm, T: 50-9, F: \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.
Dec 11-12 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.
Dec 12 NY, Freeport. Comic Book & Collector's Market Conv., Recreation Ctr. 130 E. Merrick Rd., SH: 10am-5pm, T: 45, F: \$60, A: free. Cosmic Comics, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133.
Dec 17 NY, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church. 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 6pm-10pm, T: 50-9, F: \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.
Dec 18-19 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.
Dec 19 NY, Brooklyn. Comic Book, Sports Card & Beanie Babies Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 35-8, F: \$45, A: free. Mark Dillon, PH: 718-266-1625.
Dec 19 NY, Ozone Park. Comic Book, Sports Card, Coin & Beanie Baby Show & AUCTION, Jewish Ctr. 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36, F: \$37.50 for 1, \$65. for 2, A: \$1. Joseph Carvana, 114-32 150 Ave., S. Ozone Park, NY 11420. PH: 718-845-7240 or 848-1795.
Dec 26 NY, Brooklyn. Sun. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. (at Ave L), SH: 10am-5pm, T: 50-8, F: \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

NORTH CAROLINA

Dec 4-5 NC, Lenoir. Valley Con #2 Comic Books, Records, Toys & Cards Show, Lenoir Mall. Morganton Blvd., SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 60, F: \$50, A: free. Mike Dentino, 820 15th Ave. Circle SE, Hickory, NC 28602. PH: 828-328-1029.
Dec 11 NC, Fayetteville. 30th Sandhills Comic & Toy Hobby Show, Charlie Rose Expo Ctr. Just off Hwy. 301 S., SH: 9am-4pm, T: 350, A: \$4. Carolina Hobby Expo, PH: 704-786-8373.
Dec 12 NC, Raleigh. Comic Con, Four Points Sheraton. 4501 Creedmoor Rd., SH: 10am-4pm, T: 20, F: \$70, A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

OHIO

Dec 4-5 OH, Columbus. Comic Book & Sports Card Show, Veterans Memorial. 300 W. Broad St., T: 150, F: \$85, A: free. Roger Edwards, 873 W. Main St., Westerville, OH 43081. PH: 614-523-2179.

PENNSYLVANIA

Dec 3-5 PA, Fort Washington. 69th Philadelphia Comic Book, Sports Card & Sports Memorabilia Show, Expo Center. 1100 Virginia Dr. (PA Tpke. Exit 26), SH: Fri. 5pm-9pm, Sat. 9am-5pm, Sun. 9am-4pm. EPSCC, Inc., Bob Schmierer, PO Box 3037, Maple Glen, PA 19002. PH: 215-643-0910 or FAX: 215-643-2697.
Dec 12 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave., SH: 10am-4pm, T: 48-6, F: \$65. for 1, \$120. for 2, A: \$3. Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 856-782-0817.
Dec 18-19 PA, Philadelphia. Comic Book & Sports Card Show, Nat'l. Guard Armory. Roosevelt Blvd. (US Rt. 1) & Southampton Rd., 3/4 mi. S. of PA Tpke. Exit 28, SH: Sat. & Sun. 10am-5pm, T: 150. Eric or Neil Poppel, PH: 215-579-0731.

SOUTH CAROLINA

Dec 11 SC, Rock Hill. Comic Book & Toy Show, Baxter Hood Ctr. I-77, SH: 10am-5pm, T: 40, F: \$75. Daves Comics, David Hinson, PH: 803-547-3995.

TENNESSEE

Dec 18 TN, Morristown. Comic Book, Sports Card, Racing & Toy Show, Talley-Ward Recreation. 324 S. James St., SH: 10am-5pm, T: 45, F: \$37.50, A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386.

VIRGINIA

Dec 5 VA, Tysons Corner-McLean. Monthly Comic Book, Magic, Toy & Trading Card Show, Tysons Corner Westpark Hotel. 8401 Westpark Dr., take Exit 10 (Rt. 7 W.) off I-495 (Washington, DC area), SH: 10am-4pm, T: 90-6, F: \$65. for 1st, \$60. for 2nd, \$55. ea. add'l., A: \$2., under 5 free. Capital Associates, Inc., Jeffrey Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993.

WASHINGTON

Dec 10-12 1999 WA, Kirkland. Comic Book & Sports Card Coll. Show, Totem Lake Mall. Exit 20B E. off I-405, SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 45. Twin Oaks Sportsbooks, 1242 State Ave. Ste. 1, PMB #214, Marysville, WA 98270. PH: 360-653-5527.

WISCONSIN

Dec 18-19 WI, Kenosha. Comic Book, Sports Card, Beanie Baby & Pokemon Show, Days Inn Hotel. I-94 & Hwy. 50, SH: 10am-4pm, T: 15-8, F: \$28, A: free. Bill White, PH: 262-843-4147 or 694-8422.

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

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[Editor's Note: Items for this feature, which lists appearances in comics stores and lecture halls — **not conventions** — of writers, artists, and editors should be submitted as far in ad-

vance as possible.

We need your information **at least two weeks in advance of the signing** to have a sporting chance of getting it in.

The notices must be written — we **cannot take these by telephone** — and kept brief, preferably in the format used here.

Send to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o CBG) to (715) 445-4087.

Please note: This is a free service.]

November 26

John Kovalic (creator of *Dork Tower* and *Wildlife*) at The Source, Minneapolis, **Minnesota** from 4 to 7 p.m.

November 27

Theodore Raymond Riddle (creator/artist of *Compu-M.E.C.H.*) at Andover Art Emporium, Rt. 206 S., Box 294,

Andover Borough, New Jersey 07821, from 1 to 3 p.m.

December 4

Alexandra Tydings (*Xena's* "Aphrodite") and **Claire Stansfield** (*Xena's* "Alti," and *The X-Files'* "Jersey Devil") at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101, beginning at 1 p.m.

Alex Ross (artist of *Batman: War on Crime*), and **Paul Dini** (writer of *Batman: War on Crime*) at Lee's Comics, 3783 El Camino Real, Palo Alto, **California** 94306, from 2 to 5 p.m.

John Van Fleet (artist of *Batman: The Chalice*) at Capitol Comics, 3027 Hillsborough Rd., Raleigh, **North Carolina** from 2 to 4 p.m.

December 5

Bruce Boxleitner (*Babylon 5* star, author of *Frontier Earth*) at Dangerous Visions, 13563 Ventura Blvd., Sherman

Oaks, **California** 91423, from 2 to 4 p.m.

December 9

Paul Dini (writer of *Batman: War on Crime*), **Bill Morrison** (*Roswell* creator and *Jingle Belle* cover artist), **C. Scott Morse** (creator of *Soulwind*, *Volcanic Revolver*, and *Little Grey Man*, art director on *Cow & Chicken*), and **Jim Mahfood** (artist on *Clerks: The Comic Book* and *Grrrl Scouts*) at Brave New World, 23566 Lyons Ave., Newhall, **California** 91321, from 6 to 9 p.m.

December 11

Walter Simonson (artist of *Manhunter: The Special Edition*), **Louise Simonson** (writer of *Galactus the Devourer*), and **Gene Colan** (artist of *Silver Age Daredevil*, *Tomb of Dracula*, *Iron Man*) at That's Entertainment, 244 Park Ave., Worcester, **Massachusetts** 01609, from noon to 4 p.m.

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"Stephen King. He says he's had difficulty writing after his accident. Why couldn't the driver have hit one of those Chicken Soup people?"

— Jim Mullen
Entertainment Weekly
(Nov. 12, 1999)

I've been reviewing a lot of reprint collections lately, so I thought I would surprise my editors by actually writing about some current comic books for a change. I hope the shock will keep them from realizing my opening quote has absolutely nothing to do with the rest of this column.

X-Men: The Hidden Years #1 and #2 (Marvel, \$3.50/\$2.50) are two of the strongest John Byrne comics since his wonderful *Batman/Captain America* and *Superman & Batman: Generations* efforts. His filling in the gap between the Roy Thomas-Neal Adams *X-Men* and the Len Wein-Dave Cockrum *X-Men* is starting off with a respectful and welcome finesse too long absent from his work.

Flip through these issues and you will see some great-looking comic books. Byrne's layouts and pencilling are eye-popping without ever sacrificing storytelling clarity. Tom Palmer's embellishment harkens back to the days when even comics characters were supposed to look like human beings. There's a dynamic realism to their work that nigh-flawlessly combines style and substance.

The stories? Despite their being set years ago, they aren't dated in the



least. The characters ring true and the emotions they express are genuine. Byrne's handling of Bobby "Iceman" Drake is particularly deft.

The excitement, jeopardy, and what's gonna happen next levels are high throughout these issues. What's wrong with Xavier? What's up with Magneto? How will Iceman get to The Savage Land to help his pals? Who's that standing over the fallen Angel? Even knowing what will happen to these characters in the current continuity, I can't wait to see what happened to them — then.

I only have two quibbles. In *Hidden Years #1*, Bobby refers to a "stunt" Xavier pulled in a hangar, and a footnote directs readers to a preview in *X-Men #94* (the current series, not the one that renamed itself *Uncanny X-Men* all those years ago) without further explanation. It would've been nice if the "stunt" had been described or shown in *this* comic book for the benefit of those who don't read *X-Men*.

In *Hidden Years #2*, Bobby crashes at the apartment of Vera and Zelda. As a card-carrying M.M.M.S. member in the 1960s, I knew who these ladies were and I was delighted to see them again. A little more background on them would have been helpful for less-ancient Marvelites in the audience, especially if they are — please, John? — going to be part of this series.

X-Men: The Hidden Years gets my highest recommendation. It's old-style Marvel magic in a shiny new package, and we don't see that nearly enough these days.

Spider-Man Unlimited #1 (\$2.99) is a comics adaptation of the first two episodes of the *Spider-Man Unlimited* animated series that aired for three Saturdays on Fox Kids before it was replaced by a *Pokémon* knock-off. I can't say I shed any tears over the Spider-Man show getting the ax; it wasn't very good.

The comic book is better, but that's not really saying a whole lot. Writer Eric Stephenson's dialogue and pacing is better than that found in the original teleplays by Will Meugniot and Michael Reeves, but neither did a good job getting the readers or viewers to care about these characters.

Penciller Andy Kuhn's "American manga" art is interesting, albeit uneven. He managed good expressions and action shots throughout the issue and strove mightily to overcome the overall ugliness of the TV show's animation, but, in the final analysis, he was undone by his source material. Sadly, I think that even the most avid Spider-Man fan can give a big pass to the comic book and the TV series.

There's a striking-if-typical image of the reality-challenged Rachel Summers on the cover of *X-Men: Phoenix #1* (\$2.50), and that's the only reason to even look at this comic book. This looks as if it were thrown on the stands in the hope that anything with "X-Men" in the logo would sell. Maybe I'm wrong. Maybe this is a labor of love for all concerned. If so, it's proof positive that love is blind.

I can't remember when Phoenix and Rachel last appeared in a Marvel comic book, though I'm pretty sure she was a member of Excalibur for a good long time. In any case, John Francis Moore's script doesn't give me Clue One as to what she's been doing since then and where she is now. This is about as unfriendly-to-new-readers as it gets. I was as clueless on the last page as I was on the first. Being a traditionalist, I think that's more the fault of the writer and the editor than of the reader.

If Moore had managed to make me feel something for Rachel or any other character; if his dystopic future setting had been interesting; if the story had drawn me into it in any way, shape, or form; if the art had been less drab; if the breasts of the women characters

had not been drawn so badly and obviously enormous — I might have simply ignored the comic book and written off the time I had spent reading it as an expense of doing business. But I'm not going to do this.

This is an awful comic book. If I published this, I would be embarrassed to have my company's name on it. I think Marvel should give refunds to anyone who bought it. It's that bad.

Finally, we have **Heroes Reborn: Doomsday #1** (\$2.50), a pleasant surprise from writer Chris Claremont, artists Mike McKone and Mark McKenna, and editor Tom Brevoort. I confess I was skeptical when I first heard Marvel would be revisiting the scene of its earlier "Heroes Reborn" debacle, but Claremont and company had me hooked by page 2 or 3, a spectacular double-page spread of a devastated and largely submerged Manhattan.

The "what has gone before" on the inside front cover details all a reader needs to know about the "Heroes Reborn" reality. In just the first few pages, we are introduced to spunky heroine Samantha Dunbar, what's left of New York, and the nasty humanoid predators that rule what's left of New York. The action sequences are exciting, the mysteries of this world are abundant, and Doctor Doom has seldom been written as well. I'm tempted to gush about this plot detail or that personality bit, but I'm not gonna do it. I don't want to diminish your enjoyment of this comic in the least.

I can tell you that the McKone and McKenna art is spectacular. Their storytelling is excellent throughout, their figures fluid, their facial expressions compelling, and their backgrounds superb. This is the kind of super-hero art I like best, with a sense of wonder firmly grounded in reality.

The week after *Heroes Reborn: Doomsday*, there will be five "Heroes Reborn" one-shots (*Ashema*, *Masters of Evil*, *Rebel*, *Remnants*, and *Young Allies*), followed a week later by a concluding one-shot, *Heroes Reborn: Doom*. Catch up with me in a couple weeks, and I'll let you know what I thought of them.

Tony Isabella, "America's Most-Be-Loved Comic-Book Writer and Columnist," has a story in *Star Wars Tales #2*, coming in December from Dark Horse. With Bob Ingersoll, he's also written *Star Trek: All of Me*, a prestige-format special which will be published by DC's WildStorm imprint in February. And there are other stories in the works, as well. For the latest on the terrifying wonder that is our Tony, be sure to visit his daily online column at:

<http://www.wfcomics.com/tony>

Comments on and review items for this column can be sent to: Tony's Tips, P.O. Box 1502, Medina, OH 44258. You can also e-mail Tony at: tonyisa@ohio.net.





The 1999 Mopee Awards!

Dear Mr. Silver Age,

I dig your groovy articles about the Silver Age, but not every issue could have been so fab! Weren't there even a few stories that were just flat-out — not as good as the rest?

Brother P, T.G.
San Francisco

Mr. Silver Age says: It's true there were a lot of great stories back then, Bro. Heck, sometimes there were two or three in an issue. But on occasion, in their haste to tell those great tales and ship those incredible mags to us eager kids, the creators let something slip past them that they might not have let go by, if they'd had another night to sleep on it.

Should we linger on these sometimes embarrassing, sometimes hilarious missteps in classic comics history? Nah. Mr. Silver Age is well aware that nobody is great every time out.

But should we perhaps mention some of the all-time laughers, the stories that left us with a tear in our eye, a lump in our throat, and a throbbing pain in our temple, as we tried to figure out what the heck was going on? Oh, yeah.

Never one to pass up a chance to sing the prais-

es of Silver Age stories — or laugh at a favorite funnybook when the opportunity presents itself — Mr. Silver Age hereby announces the winners of the first Mopee Awards. Named for the dweeby little elf from *The Flash* #167 (Feb 67) who claimed to be the source of the lightning bolt that had given Barry Allen his powers, these honors go to those stories that made us readers roll on the floor in laughter or shake our heads and say, "No way!"

We're not talking about the obvious losers out there: the off-brand jokers put out by publishers who didn't quite get it or Marvel's or DC's second- (or seventh-) tier B'wana Beast wannabes. Nor are we talking about the "Bob Banner" kind of missteps that Stan Lee notoriously committed. No, we're saving our Mopees for the big cheeses, the all-time flame-outs. It seems only natural to kick off such a prestigious awards program right around Turkey Day.

Here, then, are the first Mopee Awards. These half-dozen were selected primarily because they were the first ones that came to mind and because they had Mr. Silver Age rolling on the floor in laughter again when he reread them.

You can't beat a 12¢ value like that.

Tracking the Turkeys

Want to read these all-time gems but can't find the originals? Amazingly enough, some of them have been reprinted. Don't ask me why:

- "The Two Boys of Steel!" in *Superboy* #63 was reprinted in *Superboy* #129 (May 66).

- *Fantastic Four* #88 was reprinted in *Marvel's Greatest Comics* #70 (May 77).

- *The Brave and the Bold* #78 was reprinted in *The Brave and the Bold* #116 (Jan 75).

- "Prisoner of the Plant Man!" in *Strange Tales* #121 was reprinted in *Marvel Tales* #23 (Nov 69).

Sadly for you cheap-skates out there, the Supergirl and Atom stories haven't yet been republished, and I frankly doubt republishing is on the horizon. Although I sure wouldn't mind seeing some *Atom Archives* volumes coming my way someday.

The "Another Cunning Plan Gone Awry" Award to: "In The Coils of Copperhead!" in *The Brave and the Bold* #78 (Jun-Jul 68). To catch The Copperhead, the toughest, most baffling foe Batman had ever faced (he said), The World's Greatest Detective devised a cunning plan. He talked both Wonder Woman and Batgirl into pretending to be in love with him. Their continued cat fights over the right to be his solo honey would be so distracting to him that Copperhead would feel free to go on a crime spree — at which point Bats would nab him. Or so the theory went.

Thus, we were treated to dueling sky-written love proclamations, contests to give Batman the best present, and such deathless dialogue as occurred when Batgirl overtook Batman's whirlybat in her Batgirl-plane and purred, "Hi, there lover! The plane's on automatic, and I'm on the smooch beam!" Which was countered by Diana's memorable, "Let me show you how an Amazon kisses the one she adores!"

Holy hormones, where does Batman buy his cunning plans, Riverdale High School?

But the true high point came when the crafty Copperhead fell for the scheme, Batman dropped his paramours to charge after him — and Wonder Woman and Batgirl grabbed him! They'd both really fallen in love and couldn't let him go! "What'd I do?" Batman moaned, as two luscious ladies wrestled him to the ground. "It seemed such a foolproof plan!"

Cheer up, Caped Crusader. There are worse fates than having two super-heroines panting after your Bat-bod. And here's a Mopee to prove it.



Wonder Woman and Batgirl played with their Bat-wishbone in *The Brave and the Bold* #78, after Batman's cunning plan of having them both pretend to love him went awry — because they both fell in love with him for real. No, really.



Supergirl was doused with gold kryptonite while captured by Black Flame and her Phantom Zone planet escapees in *Adventure Comics* #400. Don't worry, her powers returned when she moved away from the gold k. No, really. Don't they always?

The "Mommy, Make It Go Away!"

Award to: "Return of The Black Flame!" in *Adventure Comics* #400 (Dec 70). There's a lot of talk about the value of continuity. Should writers worry about whether a story's details jell with those from older stories or just make a fun story for one issue?

I think creators have to play fair with fans. If last year The Flash circled the globe 10 times in a second, he shouldn't have difficulty catching a crook fleeing in a car this month. If so many details change that I can't anticipate what a hero may do, I lose interest. But I don't particularly care if The Flash has a broken leg in his title and is fine in *Justice League of America*. Just because both issues have the same cover date doesn't mean they happened the same day.

Before anyone argues that continuity is the hobgoblin of little minds, consider the Supergirl series in *Adventure Comics*. It was bad enough when, in issue #397, Supergirl used her mind-reading powers on an unconscious henchman to learn the name of a criminal mastermind. But #400 took disregard for details to a new level.

Our story began with Zora, aka Black Flame, escaping from the Kandorian prison where she'd been sentenced for crimes against Supergirl. She stunned the guard and stole a space flyer, using it to fly to the Phantom Zone planet "where the criminals of many galaxies are kept." There she overcame the guard and gathered the phantoms together. Holding a raygun on the rest to keep them back, she ushered three forward and escaped with them in her rocket.

The three became non-phantoms (but didn't gain super-powers), and they joined BF in trapping Supergirl in a series of green kryptonite traps. But Kara escaped and chased them down. To stop her, one villain cast a magic spell on Supergirl, giving Black Flame time to douse her with gold kryptonite. The gold k slowly stole her powers, but those power returned after she escaped some time later.

Capturing the villains, Kara returned them to the Phantom Zone planet in the space flyer and dropped off BF in Kandor. Then Supergirl headed for home, and readers headed for the aspirin bottle. What a special story to celebrate a 35th anniversary issue! It makes you wonder whether they'd read any of the stories in those first 34 years, doesn't it? Needless to say, they had plenty of letters for the letters column after that.

Admittedly, this story may just barely sneak into the Silver Age. It definitely comes in the final days, by my reckoning. But I'm not that fussy about carbon-dating issues. If it *did* make it in, it was a really good indication that the Silver Age was coming to a fast close. Frankly, I'm willing to give this series a Mopee just for getting Kara started wearing all those goofy-looking costumes.



The "Science Says You're Wrong if You Think This Makes Sense" Award to: "Fate of the Flattened-Out Atom!" in *The Atom* #16 (Dec 64-Jan 65). Editor Julius Schwartz loved to use detailed pseudo-science to make his heroes' adventures seem more plausible. But sometimes that science didn't really get the job done.

In this story, a crook found he could use the "ato-energy" The Atom gave off when he was tiny to see into the future a few minutes. He captured The Atom to ensure a steady flow of energy to help with his crimes.

And, to release as much ato-energy as possible, he ironed The Atom flat! With an iron! The sole explanation given for this amazing feat was our crooked scientist saying, "This iron will not harm you in the least! It is designed to rearrange the atoms of your body in such a way that it will increase your outflow of ato-energy!"

I don't need a lot of mumbo-jumbo to be able to go with the flow, but, geez, even dumb kids need something to work with!

Especially since, after The Atom was sandwiched between two plates of glass to hold him still, we got seven panels and 266 words (I counted) of The Atom figuring how to escape!

This featured him ruminating on lactose acid, the endocrine glands, and the adrenal glands (located on top of the kidneys, he helpfully pointed out) and how he could manipulate them all to cut off that darned ato-energy.

Frankly, I would have preferred a little less exploration of my internal organs and a little more discussion of that nifty atomic iron — which gave us our cover image, after all.

But, thanks to The Atom, I now know how to activate my adrenal glands. And if that's not worth a Mopee, then this comic book grabs one for those scenes of our six-inch, paper-thin hero rolling himself up like a tube and then battling the villain with a hammer! (How'd he un-iron himself? He just did. Now, back to our adrenal glands.)



I'm sorry, I know The Atom is a fearsome crimefighter and a member of The Justice League, but I'm laughing myself silly watching a paper-thin, six-inch-high guy wield a hammer to stop a villain in *The Atom* #16!



Darn! Just when Johnny Storm had Plantman cornered in *Strange Tales* #121, Plantman pulled out that old wet-stinging-acorn death trap and defeated The Torch! And you just *know* our dastardly villain had a garden hose handy to finish him off.

The "Stand Back! He's Got a Garden Hose!" Award to: "Prisoner of The Plantman!" in *Strange Tales* #121 (Jun 64). Sadly, *Strange Tales* is the perfect name for a series featuring The Human Torch's solo adventures.

Mark Waid did a masterful job of summing up the series' goofiness in *Captain America: Sentinel of Liberty* #11. In Waid's tale, based on ST #114, Johnny Storm gleefully related to Cap the story of how The Torch battled a Cap impostor and the amount of money the guy must've lost while robbing banks once he'd added in his costs for such handy equipment as an asbestos-lined truck.

Even worse, when The Torch's foes weren't clearing out the Asbestos "R" Us store in preparation for their battles, they were neutralizing this hero — who could create the heat and light of a supernova — with a convenient sprinkler or wet dishrag.

I'm not exaggerating, as his epic second battle with The Plantman showed. Vowing revenge for his earlier defeat, The Plantman visited Johnny one night while he was sleeping. Plantman's vines crept in the open window and threw a bucket of water on The Torch, neutralizing him. The Plantman then locked Johnny in the closet while he robbed the hotel across the street. Ooh, the dastardly fiend!

After extracting vows that the other FF members wouldn't interfere, The Torch tracked down The Plantman. But, alas, Johnny was drawn into a trap where he was pelted with wet acorns. No, really! And they didn't just sting a bunch, either. "Too many of them! Covered with dew! So moist — putting out my flame!"

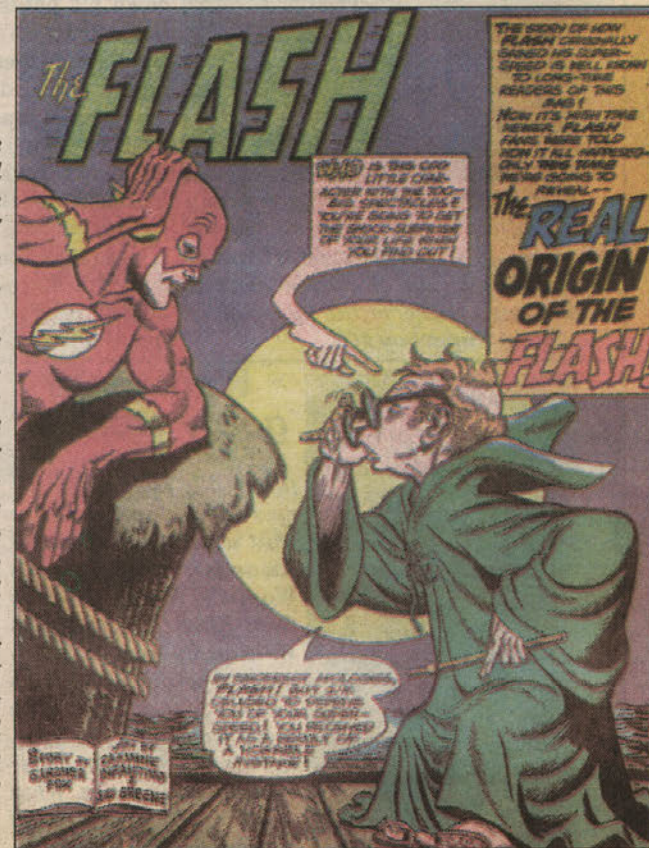
Oh, man, I'm dying here! Sadly, that's not the end. No sooner had Torch recovered from that death trap than Plantman turned on a nearby sprinkler, neutralizing Johnny yet again. Our hero finally found a stray sprayer filled with weed killer and turned the tide of battle. Whew! Here's your Mopee, Johnny. Try not to get it moist!

Mr. Silver Age Bonus Who is Mopee?

Here's a treat for those who haven't yet experienced "The Real Origin of the Flash!" from *Flash* #167 (Feb 67). It introduced Mopee, and here's the splash page.

The Heavenly Helpmate was later used by Keith Giffen in one of the *Ambush Bug* Specials of the 1980s, long after the Silver Age was over. In that one-page appearance, Mopee copped to several other side trips that figured into the origins of both DC and Marvel characters.

"Then I did something really nasty," he said. "I introduced this young woman to a guy named Shooter. You should see what's become of their baby Jimmy!"





Lana "Sherlock" Lang didn't recognize Clark without his glasses or Superboy in a sweatshirt, leading to mayhem and wackiness in *Superboy* #63. And the Silver Age was just getting started!

The "By Jove, Holmes, You've Done It Again!" Award to: "The Two Boys of Steel!" in *Superboy* #63 (Mar 58). I'm a big believer in conventions. You say Batman can create a rubber mask that perfectly resembles some two-bit hood and hides his pointy ears so he can wear his cowl underneath? No problemo. Wally West has a ring with a nozzle on it with such pinpoint accuracy that it can alternately dye his hair brown to red to brown every time he opens the ring? I'm with ya all the way. Just don't make it the pivotal point of the story, OK?

Thus, we have the key reason I was spitting Nehi across the room, as I read this titanic tale. The basic setup was this: Clark was on the Kents' roof working on a kryptonite experiment during a thunderstorm, wearing a coat his Uncle Frank had left after his last visit. The experiment went bad, Clark got knocked to the ground, and he lost his glasses and had his memory wiped away. Dazed, he ran off into the stormy night.

Hours later, a soaked, amnesiac Clark knocked on his next-door neighbor's door, and Lana Lang opened it. Did she say, "Clark, why are you all wet and without your glasses?" I'm afraid not. Did she say, "Superboy, why are you all wet and wearing an old coat?" Nope. She said, "Ma, there's a boy out here in trouble!" They let in this mysterious stranger who couldn't remember who he was. Lana was puzzled. "I know everyone in town! No one wears a jacket like that! Who can he be?"



Fortunately, after lifting a piano while suffering from amnesia, Superboy took off his wet sweatshirt rather than put on a pair of glasses while at Lana Lang's house, or the jig would've been up in *Superboy* #63.

everyone in town! No one wears a jacket like that! Who can he be?"

That Lana, a whiz with jackets but a little dim with faces. How big was this burg that she'd catalogued the coats? A page later, after the lad had lifted a piano and taken off his wet sweatshirt to reveal Superboy's costume (including a cape stuffed down his pants, padding out Clark's butt), Lana deduced one of the stranger's identities. She helped The Boy of Steel create a new civilian disguise, which included a pencil-thin mustache that must've looked dashing on a 15-year-old boy. (Fortunately, she didn't think to add glasses.)

Does it really matter where this story went from here? Not to me.

Lana, it's my pleasure to present you with this Mopee Award. It'll look just grand sitting on your desk, right next to your Smallville Outerwear flash cards.



Want more goofy stories?

If you haven't had your fill of silly Silver Age stories (and don't want to wait until the next Mopee Awards), check out *World's Worst Comics* from Kitchen Sink Press. Written by James Schumacher with art by Rich Larson, the two-issue mini-series put the spotlight on a number of incredibly bad comics. What won't you'll have to read the series to find out.



Mr. Silver Age knew *Fantastic Four* #88 was gonna be a little loopy, when Reed stuck his left hand on his right arm on the splash page. But **nothing** prepared him for how The FF "bought" their new house later in the issue!

The "Goldilocks Is My Real Estate Agent" Award to: "A House There Was!" in *Fantastic Four* #88 (Jul 69). I should've known this story would be a little loopy when the splash page featured Mr. Fantastic reaching out to the reader with his left hand, which was attached his right arm. Full-page drawings of impossible anatomy are sure signs that a tale is heading south.

Reed actually was reaching out to his newborn son, Franklin, whose birth spurred The *Fantastic Four* to go house-hunting. The house they found was secluded, which was good, but it was kind of weird. So ol' suspicious Reed asked Sue how she found it. She explained "an ordinary real estate agent" told her of it. "He said it's been here for months! No one knows who built it or why! Let's go in, Reed! He said we could see it any time!"

How do "ordinary real estate agents" in the Marvel universe get their listings? By waiting outside a home for several months until there's no sign of activity and then jimmying the lock? This house definitely was not for sale, since it was owned by (what a coincidence) a long-time Marvel villain who definitely did not want The FF moving in.

Yet, somehow, Mr. and Mrs. Fantastic bought it. And moved in. And, after it started attacking them, Reed decided to stay and solve the mystery! It was solved when the bad guy suddenly appeared (in his own house) and started pounding on them. I'm not sure that's even against the law.

Congratulations on your Mopee, guys. I'm sure you'll find the perfect spot for it in your house. Just don't forget to take it with you when the home's real owner returns.

Does that clean out the closet of all-time goofiness? Heck, no! We haven't even gotten to *The Legion* or *The Avengers*, let alone *Lois*, *Jimmy*, and *Tony Stark*! Oatu knows, there are gems this good scattered all through the Silver Age, waiting to pop up and make you spit Pepsi onto the page. I purposely steered clear of some of the obvious wackiness just to show how wide and deep this streak really ran. I won't be so generous next time. See you then!



Dear Mr. Silver Age:

Some of my little friends are confused about when the Silver Age began and ended. My Uncle Barry says, "If you see it in Mr. Silver Age's column, it's so." Please tell me the truth: When did the Silver Age start and stop?

Wally W.
Blue Valley, Neb.

Mr. Silver Age says: Your little friends are rightly confused, Wal. There seem to be more theories about the Silver Age as time goes by. Or maybe I just hear more of them.

Keep one point in mind: I don't believe the Silver Age is a label stamped on the cover of specific comics that makes them inherently worth more or intrinsically better. I think the Silver Age is a period in time. It's an important period because of the excitement and quality of comics in general, not because each issue was individually greater than any others before or since.

I compare it to an award-winning garden. Some of the flowers bloomed before the garden was winning awards and others kept blooming long after. But some really great ones came along at the peak of all the others flowering and made the garden an award-winner. Some of the garden's blooms, on their own merits, are pretty so-so. Looking at any one flower probably won't explain why the garden won awards. It's the combination of their all blooming at once that made it so great. At some point, a majority of the flowers faded, and the garden stopped winning awards, even though some flowers kept blooming as well as ever. Some even improved. But it wasn't the same.

In my opinion, the Silver Age started with *Showcase* #4 (Sep-Oct 56). It ended with *FF* #102 (Sep 70), Kirby's last regular-run Marvel issue (#108 was published well after Kirby left), and with *Superman* #232 (Dec 70), Mort Weisinger's last issue before he retired and the title shifted to Julius Schwartz.

But neither of those points was like a light snapping on or off. Remember, it took about 18 months for Flash to get his own title. And things were winding down for a while before the curtain finally came down. That leaves lots of room for interpretation. Let's look at the options for both points, all of which — no lie — I've heard sug-

When was the Silver Age?

gested in the past year:

Superman's Pal Jimmy Olsen #1 (Sep-Oct 54): This was the first new super-hero-related title of the new era, argue proponents, and it continued through the Silver Age with no change in direction. But it was just the response to the popularity of the television character (*The Adventures of Superman* TV show started in 1953), not the catalyst for more comics, not even a Lois Lane comic book until four years later. A few fans use this same logic to stretch the beginning back to *Superboy* #1 (Mar-Apr 49) or *Strange Adventures* #9 (Jun 51), the first appearance of Captain Comet. But, again, neither created a spark for anything more.



Did the Comics Code, which began appearing on comics in March 1955, bring on the Silver Age? Did it end when Spidey dropped the seal in 1971? Nope. The Code isn't what gave the Silver Age its special pizzazz.

The institution of the Comics Code, with the seal appearing in March 1955: The Silver Age ended when *Amazing Spider-Man* #97 (Jun 71) dropped the Code seal: The Code *did* change comics, but it wasn't responsible for generating the attributes that make the period memorable. The Silver Age was a thriving, exciting period *despite* the Comics Code, not because of it.

Detective Comics #225 (Nov 55): Jonn Jonzz was the first new super-hero, and this charter JLA member showed that super-heroes were popular again, the argument goes.

But in his early tales, he wasn't a super-hero: He was a detective with enhanced abilities. He used his super-powers while disguised in his civilian identity or while invisible. It was only in *Detective Comics* #273 (Nov 59) — more than six months after The Flash gained his own title — that his ex-



Here it is: The Silver Age began with *Showcase* #4 (Sep-Oct 56), when Flash got the recycled-heroes ball rolling. Then DC recycled *The JSA*, Stan Lee decided to create his own super-hero team, and the Silver Age was cooking!

istence was revealed and he became a "super-hero."

Showcase #4 (Oct 56): The Flash was the first revived super-hero, the concept that served as the catalyst for the Silver Age. His popularity led to revivals of Green Lantern, Atom, Hawkman, and, most importantly, the Justice Society of America (as *The Justice League of America*).

The JLA's popularity, in turn, was the catalyst for Stan Lee to create Marvel's own team, *The Fantastic Four*. Without Flash's success, we wouldn't have four key DC heroes, the JLA, or *The Marvel Age of Comics*. In other words, we wouldn't have the Silver Age.

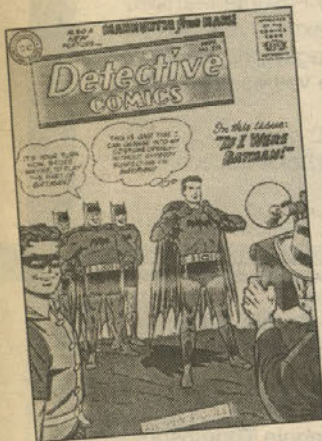
To me, that means every comic book dated Dec 56 came out during the Silver Age, and no comic book dated Aug 56 came out in the Silver Age. But would I label every Oct 56 comic book as that title's "first Silver Age issue?" Nah. That makes it sound like something magical happened that month in-

side the series.

The Overstreet Price Guide disagrees, to some extent. It notes this distinction for some but not all titles — apparently, those that did then or soon would house super-heroes, such as *House of Mystery* and *Strange Tales*. But it doesn't seem to affect their prices.

Keep in mind, "Silver Age" is different from "Earth-1." We could have been reading Earth-1 Batman stories before the Silver Age started. Or vice versa. Or even at different times in *Batman* and *Detective Comics*. Picking an adventure in each title that clearly shows when Superman, Batman, and Wonder Woman shifted to Earth-1 is more fun to me than picking the one that shows when each entered the "Silver Age." (Some other time, I'll share my choices.)

Fantastic Four #1 (Nov 61): Marvel's line gave the Silver Age additional energy. Until then, the Silver Age was riding on one com-



Did Jonn Jonzz' first appearance in *Detective Comics* #225 (Nov 55) start the Silver Age? Nope. He was really a detective with science-fiction powers. He didn't become a "super-hero" until after *The Flash* was established.



Did *Action Comics* #583 (Sep 86), the last issue before *Superman* was rebooted, work in tandem with the earlier *Crisis on Infinite Earths* maxi-series to finally signal the end of the Silver Age? Nope. Unlike Paleozoic ages, comics ages are special eras and don't last for millions of years.



Did the coming of Go-Go Checks and the "camp" attitude end the Silver Age? Nope. It wasn't an especially pretty picture, but it was *way* too early to bring down the curtain completely and stop paying attention.

pany's new heroes, and that by itself may not have generated the excitement to attract so many fans and garner so much publicity. But Marvel's heroes built on what DC started; it wasn't the catalyst for that beginning.

Now that we've covered the beginning, let's look at the end. It's even harder to pin down.

Go-Go Checks: The introduction of that wacky checkerboard stripe on DC's March 1966 covers corresponds roughly with the infatuation with "camp," generated by the *Batman* TV show that had started in January. The combination killed the Silver Age, say some fans, especially older ones who had been reading since the 1950s.

That's way too early. It means most of *T.H.U.N.D.E.R. Agents* and Ditko's *Captain Atom* were too late for the Silver Age, along with all but the first dozen or so issues of *Daredevil* and all of Thor's eponymous title. No way. (I've also heard people argue Batman didn't enter the Silver Age until his New Look began in May 1964. Put these two together, and Bats had a pretty short Silver Age.)

Captain America #100 (Apr 68) and Secret Six #1 (Apr-May 68): The argument is that the fading popularity of super-heroes led to a rash of new DC titles that were abandoned quickly, making fans lose more interest. Meanwhile, Marvel's distribution deal finally let it expand its output, but that weakened the quality and pushed the number of titles too high for a fan to keep up with everything. I think this period marked the beginning of the end, but there was still too much excitement left to end it here.

Superman #233 (Jan 71) and Fantastic Four #102 (Sep 70): The idea that Kirby would leave Marvel was simply inconceivable to fans. Meanwhile, Superman's stories included the elimination of all kryptonite on Earth (a dramatic — though short-lived — change) and the introduction of a new supporting cast. These editorial moves — especially Kir-



Kryptonite would come back. What the cover of *Superman* #233 (Jan 71) should have said was, "Silver Age Nevermore!" The one-two punch of Jack Kirby leaving Marvel and Mort Weisinger retiring from Superman meant key comics would never be the same.

by's shift — affected how a number of comics at both companies would look and read afterward. Together, they made fans realize things would never be the same.

DC trivia geek Mark Waid agrees with this cut-off, picking *Superman's Pal Jimmy Olsen* #132 (Sep 70), the issue before Kirby arrived at DC, as the official end. "It feels right," he said. "By that time, a lot of the silver had been badly tarnished."

Amazing Spider-Man #121 (Jun 73): Gwen Stacy's death shocked Spider-Man fans. Such a tragedy makes a strong symbolic ending. This theory gained adherents, when Kurt Busiek and Alex Ross' *Marvels* mini-series ended with Gwen's death, but I'm not buying it. It's too late. Too many new directions — especially Conan and monsters — were on firm ground before then.



Did Gwen Stacy's death in *Amazing Spider-Man* #121 (Jun 73) bring down the Silver Age curtain? Nope. The curtain was already down. Gwen's death may have turned out the lights and locked the door, but the audience was already at the parking garage paying the cashier, if you know what I mean.

Busiek told me, "I pick the death of Gwen Stacy as the Silver Age's end simply because it works as a coda: a sign of lost innocence, of bittersweet ending. I don't really argue with anyone who picks one of the others, but Gwen's death simply works as a milestone for me." Like me, he sees three periods: a build-up from *Showcase* #4 to *Daredevil* #1, a flourishing from 1964 to 1968, and a fading, as Marvel expanded and DC began experimenting. He just holds off the final curtain longer than I can.

Crisis on Infinite Earths #12 (Mar 86): This mini-series, coupled with the re-

boot of Superman after Alan Moore's "Whatever Happened to The Man of Tomorrow?" in *Superman* #423 and *Action Comics* #583 (both Sep 86), created a new starting point, say this theory's supporters.

Baloney, say I. Creating an Age with that many peaks and valleys, covering nearly 30 years of comics, dilutes the reason for naming it at all — which is to call attention to the overall excitement and quality of a focused period of creativity. (That reasoning is why I'm *not* a big believer in defining the "Bronze Age.")

Some fans have tried to carbon-date when each title precisely "left" the Silver Age, based on a major change in the given series during the 1968-1972 period. But so many changes were occurring to try to boost sales that there are lots of arbitrary options to choose among in some titles, making it hard to find a consensus. It's a fun exercise and fits with my slow-fading garden analogy, but I believe the Silver Age ended in 1970, so comics that faded or changed after that did so after the Silver Age officially ended.

Another complication comes from the fact that most readers really love the comics they read when they were 10 to 12 years old. That affects their perspective in dating the Silver Age. Readers in their teens by the mid-1960s view the first changes as the Age's death, since they were losing interest, anyway. Fans who were 12 in 1970 rave about Julie's Superman (by Swanderson) as a Silver Age high point. It makes sense to fans that their favorite comics came out during a great Age.

Me? Well, I was 10 to 12 from 1964 to 1966, what I consider the absolute peak of the Silver Age. Coincidence? I think so. I mean, those comics were some of the greatest ever and represent the best years of the Silver Age!

You can look it up.

Golden Age Good-Night

So, if the Silver Age started with *Showcase* #4 and ended with *Fantastic Four* #102, how about the Golden Age?

It started with *Action Comics* #1 (Jun 38). Please don't argue, I'm not listening.

Some claim it ended with World War II in 1945, which eliminated a large, captive audience. Others say it ran through the end of the E.C. Comics boom and the institution of the Comics Code in 1954.

My view is it ended in 1949, when *Captain America Comics* became *Captain America's Weird Tales* and *Flash Comics* died with #104. Those pretty much told me the bloom was off the Golden Age rose. That creates an age of 11 years, as opposed to about 14 for the Silver Age. Others say it ended when *All-Star Comics* became *All-Star Western* with #58 (Apr-May 51). That works, too, and makes the Golden Age nearly as long as the Silver Age. Maybe, if I were Mr. Golden Age, I'd feel more strongly one way or the other.

Do you have other opinions on either Age? Of course, you do. Just a few weeks ago, I saw someone argue that the Silver Age ended when Snapper Carr betrayed the JLA to The Joker in *Justice League of America* #77 (Dec 69). That's roughly the right period but not a big enough reason, even with the intro of the satellite HQ. Maybe that was the JLA's "last Silver Age" issue. But others say it occurred when Gardner Fox left with #66.

But, hey, what do I know? Write to *Oh, So?* and share your opinion. Keep it short — and be sure to include your age, so everyone will know whether we're dealing with that relentless Golden-Age-is-12 notion, which always mitigates against my own well-reasoned arguments.

Ask Mr. SILVER AGE

JUMPING JETS!

IF WE METAL MEN FAIL—THE WORLD OF HUMANS WILL BE DOOMED!

GIANT-MAN IS ACTUALLY BEING-ERASED!

by Craig Shutt

Dear Mr. Silver Age,

I read in your column once that Julius Schwartz commissioned two Flash stories based on the same cover. Why did he do that? And how different were the two stories?

Harvey D.
Gotham City

Julie's Favorite

Of all the Flash covers that Julie used to generate stories, the one that stands out as his favorite is the one for *Flash* #163 (Aug 66). It featured a solid black background on which the Flash, shown chest-high, was holding up his hand at the reader to grab attention.



"I took that cover to John Broome, and he came up with a really beautiful story," Schwartz said. "That's my prize example of a cover that really grabs a reader."

The story featured The Flash, Tinkerbell-style, losing his tangibility, when a villain made everyone in Central City forget who he was. "Since our own belief in ourselves is based on how others feel about us," he chortled, "you began at once to lose your identity!"

Not the greatest of scientific explanations, but the story, indeed, was a wowser, showing the power of a child's belief in heroes. (Just don't try not believing in Mr. Silver Age to see if he'll go away, because he won't.)

Mr. Silver Age says: Julie did, indeed, use the same Flash cover to generate two story ideas, Harv.

It occurred in *The Flash* #159 (Mar 66) and #161 (May 66), separated only by an 80-Page Giant. And he didn't try to sneak it by readers, since he promoted the second use on the issue's cover as "A Comic Mag First!" and showed the previous cover.

Why would he do that? "It was just pure inspiration," he told Mr. Silver Age. "I'm an editor and I try to come up with ideas that readers haven't seen before." To be sure, using covers to inspire story ideas was an old trick Schwartz had used many times.

"We used to look at the artwork on a story to find a scene that made a good cover," he explained. "But after a while, there weren't any new ideas in the stories and no scenes stood out as making a really good cover. So I decided to turn it around."

That idea, in turn, had come from his pal Mort Weisinger, the editor of the Superman family of titles. "He'd created stories based on covers all the time, when he worked as an editor for the science-fiction pulp magazines," Julie related. "I didn't originate the idea, I just picked it up."

Julie was trying to think up an idea for the lead story in *The Flash* #161 when the concept hit him. "I realized that, once you have a cover, you can come up with any type of story from it. I decided, Why not try it?" The original story had been written by *Flash* stalwart Gardner Fox. Schwartz didn't have to go far to find a writer to give him a new take.

"Bob Kanigher shared an office with me [as editor of other DC titles], so I asked him if he'd give it a try." Kanigher, of course, was familiar with Barry



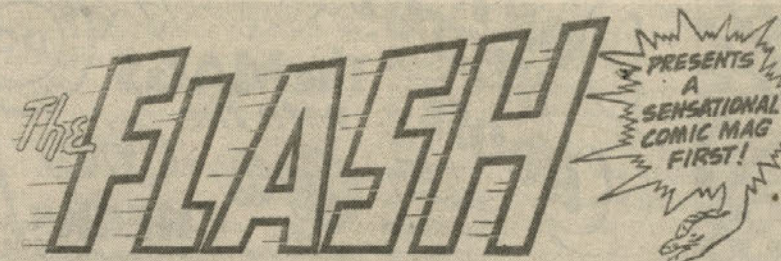
The dramatic cover for *The Flash* #159 was used by Gardner Fox to concoct a story featuring Kid Flash asking Earth-2's Doctor Mid-Nite for help in making Barry become *The Flash* again to thwart dastardly aliens.

Allen, since he'd written the first Flash story in *Showcase* #4 as well as the lead stories for the character's other *Showcase* appearances (backups were by John Broome). "I didn't even let him read the earlier story; I just showed him the cover."

As expected, the stories are entirely different. Fox' tale used the cover scene as a small part of a bigger tale. Aliens hypnotized Barry into making him think he was unappreciated as The Flash, which made him decide to quit. They'd done this to prevent him from using his super-speed, which would trigger a bomb planted by an evil alien guy. They admitted that Flash would have agreed not to use his speed, if they'd asked, "but our method is a safeguard to stop you from it using it voluntarily — or involuntarily," they later explained.

Admittedly, that's not the most cunning of plans, but it achieved the goal of fitting the cover into the story. That was the downside to using a cover as a story catalyst. Some stories had totally different agendas than readers could infer from the cover, wedging the cover scene into the periphery. That happened most dramatically in *Flash* #167 (Feb 67), the notorious introduction of Mopee. That cover shows Flash advertising his availability for employment as a super-hero with no men-

Flash Déjà Vu



THE PROVOCATIVE SCENE DEPICTED BELOW WAS THE BASIS FOR LAST ISSUE'S MEMORABLE "THE FLASH'S FINAL FLING!" WRITTEN BY GARDNER FOX, IT WAS BASED ON AN ORIGINAL COVER IDEA DREAMED UP BY THE EDITOR.



BUT HOW WOULD ANOTHER WRITER TREAT THE SAME IDEA, WE WONDERED? TO SATISFY OUR CURIOSITY, WE COMMISSIONED ROBERT KANIGHER (ORIGINATOR OF THE FLASH IN ITS SHOW-CASE TRYOUT) TO WRITE HIS OWN VERSION—WHICH TURNED OUT TO BE ENTIRELY DIFFERENT THAN FOX'S STORY, AS YOU'LL SEE FOR YOURSELF WHEN YOU READ...

The CASE of the CURIOUS COSTUME

Robert Kanigher's story in *The Flash* #161 focused more closely on Barry abandoning his Flash identity, giving the uniform its own thoughts and making it a key player in the plot about Barry giving up on super-heroing in order to win back Iris.

tion of Mopee (except for the title, "The Real Origin of the Flash!"). While the scene does appear, it wasn't the strongest story element, considering Mopee was claiming credit for creating The Flash.

Kanigher's story, on the other hand, focused directly on the ramifications of Barry's abandoning his uniform.

It included the Kanigher trademark of giving the costume its own thoughts. After an adventure, Barry thanked his costume for helping him, and it "thought" back, "I'd never leave you, Barry! I'm your second skin!" But several days later, on his way to his wedding to Iris West, Barry was waylaid into an adventure in another dimension.

When he returned, he discovered he had been gone five hours, rather than returning the moment after he'd left, and he'd missed his wedding. Iris

was ticked, Barry became fed up with his Flash identity interfering with his life, and he nailed the costume to the tree. As he left, his eyes teared up — and moisture appeared on the eye holes of the costume, too. Its ability to think (and move) on its own played a role in Barry putting it back on again, as you knew he was gonna.

The obvious next question is: Why didn't Julie try this trick one more time, giving the same cover to his other favorite Flash writer, Broome? "It was something I only wanted to try once," said the man nicknamed B.O. (Be Original).

"If you take an idea and do it over and over, it loses impact."

I have to agree a third try might have been more than readers would have wanted. But I can't help wishing I'd had a chance to see how all three Flash writers would have handled the same cover inspiration.

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Mr. Silver Age says: It didn't happen often, Ollie, although Iron Man, Daredevil, Kid Flash, and Elongated Man come to mind as having changed their looks pretty substantially. But Capt. Nathaniel Adam's change involved more than just a new wardrobe. It also brought a change in how his costume worked and how he operated.

The change began in "Finally Falls the Mighty!" in *Captain Atom* #33 (Mar 60) and was the handiwork of a renegade scientist named Professor Koste. Cap was having a bad time of it even before Koste showed up, because his protective suit had ripped during a battle, causing nearby crowds to panic over possible radioactive contamination. That led them to worry that Cap was a danger to society and question why he wore that mask — a theme artist Steve Ditko would get to revisit later with another hero.

In order to cause confusion so he could

steal secrets, Koste sabotaged the nuclear reactor at the base where Capt. Adam/Captain Atom was stationed.

Captain Atom discovered that the reactor was about to explode, so he absorbed all its radiation, which left him powerless. Don't ask me why; I'm Mr. Silver Age, not Albert Einstein. In his weakened state, our hero was easily overpowered by Koste and his goonboys, and they took him to their hideout.

Then, on the first page of #34, in one of the most amazing scenes in Silver Age comics, Prof. Koste did what few super-criminals ever thought to do. He pirated a TV broadcast and unmasked our hero on live TV! Then he demanded \$10 million in gold for Cap's release. Why everybody was ready to believe this was the real atomic deal wasn't explained, but apparently they all did. Hey, it was on TV, it must be true. Capt. Adam certainly thought so. "This is the end for Captain Atom!" Capt. Adam glumly thought. "My secret is gone!"

Yet Koste, unbelievably, didn't recognize Capt. Adam, even though he knew him from the base. Captain Atom decided it was because in his nuclear state, he sported white hair instead of brown. So maybe Clark Kent has been going a little overboard in his attempts to disguise his own true identity.

While imprisoned, Cap recovered his powers, escaped, and flew back to the base, only to learn the ransom had already been

paid. But before returning to battle Koste and his pals (including a souped-up strong man), Cap decided to try an experimental coating that would give him more control over his powers. He figured this was necessary because a new look would help his public image — which was in dire need of an uptick, after he'd leaked radioactivity, been unmasked on TV, and lost \$10 million in federal gold. Not his best day.

Cap was sprayed with a liquid protective metal in a base coat and then layers using different colors to create a new "suit" that was radiation-proof. When it took effect, he could turn it on and off with a power surge, allowing him to retain his civilian look if he wanted. Thus, his former look of gold costume with red mask and boots was gone. In its place were silver arms, red leggings, a blue torso and boots, and an unmasked face. This was an improvement only by the standards of 1960. (The story was reprinted by Modern Comics in 1977, when the company simply republished the original issues #83-85, but the design didn't improve with age.)

Needless to say, Captain Atom beat the baddies and recovered the gold, and his new look was a media smash. The ladies in particular seemed to enjoy seeing that handsome face. And, of course, that hair-color change kept inquisitive types like nosy reporter Abby Ladd from realizing that Captain Atom and Capt. Adam were one and the same. The only difference was

Abby couldn't care less about Atom and admired Adam. Clark Kent should've only had such problems. Maybe if he'd ditched the glasses.



Captain Atom's new look resulted from spraying his body with a special protective metal coating in different colors in *Captain Atom* #84. He even thought ahead far enough to have a logo spray-painted on his chest.

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DOC SAVAGE omnibus editions, Lovecraft, ERB, REH, other pulp fiction. Singles, complete runs. LSASE for all new lists. Biff Smith, POB 40434, Phoenix, AZ 85067-0434.

PAPER COLLECTORS' Marketplace, the monthly magazine for buyers & sellers of all types of paper since 1983. 12 issues \$19.95. Sample \$3. Box 12856, Scandinavia, WI 54977. e-mail: pcmpaper@ggbbs.com Visit our website at <http://www.tias.com/mags/pcm>

BEST OF Archie (1980) fine \$18. Welcome Back Kotter- 3 different TV- tie in PBS \$25. Thomas Hof, PO Box 2935, St Louis, MO 63130.

LEA HERNANDEZ in Dignifying Science! Shipping in November from GT Labs. Call 734-994-0474 or visit <http://www.gt-labs.com> for information on our award winning books about scientists.

ROBERT E. Howard, most titles including She-Devil, and Heroes of Bear Creek. SASE for list. James Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284.

DESTROYER, PENETRATOR, Nick Carter, Mack Bolan, John McDonald, others. Send list with SASE. Book Stop, 226 E. Meadow Ave., East Meadow, NY 11554. 516-794-9129.

4431 PAPERBACKS, WANTED

COLLECTOR LOOKING to buy high-grade pulps with Good paper. Most titles. Shaun Clancy, 18261 73rd Ave. NE #A105, Kenmore, WA 98028-2784. MCLANCY961@aol.com

HAWAII 5-0 British paperbacks "The Angry Battalion" and "Serpents in Paradise" by Herbert Harris. Call, write: Bill Finocchiaro, 611 Kimball Ave, Fulton, NY 13069. 315-593-3454.

LOOKING FOR a copy of Vampirella novel "Snake God" and anything vampi you might have. Tom Wilson, PO Box 1474, Wall, NJ 07719-4502.

JUSTICE LEAGUE Of America (1978) paperback (reprints #100- 102). Bob Craig, PO Box 1184, Lockport, NY 14095. 716-439-6172.

4440 PULPS, FOR SALE

GREAT SALE on all original daily, Sunday strips. Send \$3 for illustrated catalog, refundable with first order. Lee Roberts, 110 North Columbus St., Alexandria, VA 22314.

MARVEL STORIES Nov. 1940 Pulp with Kirby Illustrations throughout and a one page Burgos Human Torch story/ ad. Solid VG rare book \$300. Chuck 703-243-0720.

JUNGLE STORIES pulps for sale, 1940 to 1953. Neil, 905-820-7572 or e-mail: girasol@interlog.com

4441 PULPS, WANTED

BUYING DETECTIVE, Mystery, Science Fiction, Fantasy, Horro, Hero and similar genre magazines before 1960. Also Science Fiction paperbacks- all years. Bowman, Box 421013, Indianapolis, IN 46242. 1-317-848-9507.

MENANCE And Horror wanted. Especially Weird Tales. John Snyder, 120 E. Franklin St., Hamilton, NJ 08610. Email: madzombi@gateway.net.

MENANCE, SCI-FI, Horror Pulp wanted. Especially Weird Tales. John Snyder, 120 E. Franklin St., Hamilton, NJ 08610. Email: madzombi@gateway.net

SPIDER, SHADOW, Hero, Detective and Horror. Pay more for higher grades. Send list to: ctick@aol.com. Chris Ticknor, 3400 Eisenhower Rd, Columbus, OH 43224.

GEORGE BRUCE Aces: March 1931 issue w/"Deacon From Hell" and "Flying Dutchman" stores. Complete, any condition. Adams, 285 Beattie Ave., Lockport, NY 14094-5641. e-mail: jqaill@aol.com

WANTED PRE- 1930 Amazing Stories, Weird Tales with Conan stories, Wonder Stories from the 30s and Astounding Science Fiction. Call Steve, 219-272-1310.

WANTED PRE- 1930 Amazing Stories, Weird Tales between 10/32 and 10/36 with Conan stories and Wonder Stories from the 30s. Call Steve, 219-272-1310.

4450 MAGAZINES, FOR SALE

ASSORTED ROCK and head magazines from the 70's. Circus, Cream, Hightimes, Hit Parade 1976 with KISS cover. About a dozen in all. Larry Gomez, PO Box 27864, Tempe, AZ 85285. 480-968-5064. E-mail: plgomez777@cs.com

1974 FANGTASTIC Creatures #2 VF \$65. 1976 Cyclops, World's Smallest Horror Fanzine VF/NM \$40. 1959 Suspense #4 FN \$40. 1966 Monster Howls FN \$18. 618-398-2673.

PSYCHO 6, 9-12, 17 ann. #1, Nightmare 9, 12, Epic illustrated 1, Monsters of the movies 1-4. \$4 ea. Rob Abrams, 281 E. Fox Hill, Buffalo Grove, IL 60089.

MONSTERS UNLIMITED by Stan Lee, #4, 5- 1965, #6, 7 1966, F/VF, \$10 all + \$3 postage. Bob Dipasquale, 2112 Lancelot Ln, Jacksonville, AR 72076. 501-982-6273 nights.

ADULT MAGS., all titles, 70s- 90s, G- NM, \$0.50- \$10. Bulk discounts dirt cheap. Age statement. LSASE for catalog. Biff Smith, Dept. Related, 1344 West Flower, Phoenix, AZ 85013.

FRENZY, PHOTO Fiends, Humbug, Vampirella, Mad, Heavy Metal, Conan. Other related stuff. LSASE for catalog. Biff Smith, Dept. Related, 1344 West Flower, Phoenix, AZ 85013.

PLAYBOY: SABLE is in April & September 1999. \$12 for both ppd. Adults only please. Ron Schwartz, 2031 Paseo Olivos Ct., San Jose, CA 95130.

PLAYBOY SABLE issues, 'Femme Fatales', Mint most issues, \$5 each. Filmax too. Still some left. Write Jim Dallmeier, 9047 Aero Dr., Pico Rivera, CA 90660.

FRAZZETTA ULTRA-RARE illos! Gent 8/62, 5 pages! Fair \$40. Jeff Gelb, R&R, 10100 Santa Monica Blvd, 5th Floor, Los Angeles, CA 90067.

EPIC ILLUSTRATED. Most issues Spring 1980 (no. 1) through Feb. 1986 (no. 34) High grade. Phoenix Enterprises, 223 Fairview, Erin, NY 14838. 607-796-2547. E-mail: jrhillerin@aol.com

NATIONAL LAMPOON, 2 Frazetta cover issued (early '70s) VF, \$20. Animal House softcover, \$12. Encyclopedia of Humor, \$10. Thomas Hof, Box 2935, St. Louis, MO 63130.

VAMPIRELLA SET for sale. #1- 112, Annual #1, Special #1. All books in VF-NM condition. An excellent set for those interested in owning the Vampi series. If interested, make a good offer and please contact: Riley Sutton, 1721 Tamarack St., Plover, WI 54467. I will respond promptly to your interests.

4451 MAGAZINES, WANTED

WORLD WIDE Adventure magazine 3. Thrilling Western magazine 4-5. Marion Zimmer Bradley's Fantasy Magazine 4, 6. Gary Helfrich, 1635 Westley Ct., Fort Wayne, IN 46845-6129.

NATIONAL LAMPOON Magazines, 1970 to 1973. Books, playbills, records, picture discs, merchandise and radio show tapes. Send high quality list. 52201 Rue Bon Jour, Mattawan, MI 49071.

PLAYBOYS GAHAN Wilson, Vampirella (Warren), Scream (Skywald), Howard the Duck magazine. Condition with prices to: Kim Klein, 2800 South University Blvd. #386, Jacksonville, FL 32216-2505.

TERROR TALES, Weird, Tales of Voodoo, Tales from the Tomb and other Eerie Publications. Condition unimportant. Ronn Sutton, #50-2845 Cedarwood Drive, Ottawa, Ontario Canada K1V 0G6.

4452 SCIENCE FICTION, FOR SALE

STAR WARS Marvel Comics NM-MT, #1, \$29.50, #1-107 Ann King size 1-3, Movie #1, RotJ 1-4, all \$749.50. 254-634-4902. David Curtis, 1806 Sycamore, Killeen, TX 76543.

LOST IN SPACE novelization of the 1998 movie. Hardcover, mint condition, \$12 postpaid. Peter Vollmann, PO Box 813, Hanalei, HI 96714. vollmann@hawaiian.net. 808-826-9968.

DARKSIDERS...PALPATHE Chastises Vader for his Bespin failure in "Revenge" Part I in Darkside Magazine's Resurrection issue, \$4. Monolith Graphics, 1171 Pomona Rd., Cleveland, OH 44121.

4453 SCIENCE FICTION, WANTED

WHO FANS Help! Looking for The Curse of Fatal Death and The Massacre audio. Donald Jones, Jr., Box 65, Malvern, IA 51551.

ORIGINAL EC Comics Weird Fantasy #1, 7. Weird Science #1. Weird Science Fantasy #23, 25. Ed Lancaster, 3364 Kathy Drive, Pittsburgh, PA 15204.

4601 REPRINTS, WANTED

ORIGINAL GHOST Rider and original Ghost Rider Rides Again. Denis Schwendemann, 108 Roy St. #B-23, Seattle, WA 98109.

DICK TRACY Monthly #5-up, Spirit (Kitchen Sink) #26-up, large runs/complete sets wanted. Sam Roberts, 6700 Carleton Ave. S. Apt. 1, Seattle, WA 98108.

4610 PORTFOLIOS/POSTERS FOR SALE

PAPER COLLECTOR'S Marketplace: Monthly magazine for buyers and sellers of paper collectibles since 1983. 12 issues, \$19.95, sample \$2. box 12803, Scandinavia, WI 54977. <http://www.pcpmpaper.com>

MARVEL MASTERVISION Poster by LIM and Austin. 1992, available only from Crunch'N Munch mail offer, \$35. Rudy Rankins, 5706 Broadway-6, Pearland, TX 77581. 281-997-7506.

WRIGHTSON, JEFF Jones, Frazetta, Fitzpatrick, Drycker, others. Prints, portfolios, records, cards, more. LSASE for catalog. Biff Smith, Dept. Related, 1344 West Flower, Phoenix, AZ 85013.

SUPERMAN POSTER 1978, 14"x11", sealed 2D design, premium color, \$5 postpaid. M. Gottfried, 116-25 Union Turnpike, Forest Hills, NY 11375. powerpop18@aol.com

MOVIE ART Angela Lansbury (Murder She Wrote). Lawrence Olivier large promotional painting, \$500. Fatty Arbuckle cover, \$750. Hagenauer, 2200 Dahlk, Verona, NJ 53593. 608-845-9651. yellowkdt@terracom.net

DOC SAVAGE Poster, Bantam, 1967. Small staple holes in corners but in excellent shape overall, \$50 postpaid. Brian Evans, 1237 2145 Drive, Eckert, CO 81418.

4630 TRADING CARDS FOR SALE

CROW SET (Kitchen Sink, 1994), \$20. Conan (C.I., 1988) set \$50, Singles \$1 each, plus postage. Edward Moriarty, PO Box 4595, Oakbrook, IL 60522-4595.

1940'S-1970'S sets, singles, packs, wrappers, boxes. Tony 618-398-2673.

TRADING AT 1/2 book, selling 2/3 off book (nonsport update) singles, sets, Chase promos, etc. C.M. Taylor, 6708 Parsons Blvd. #6B, Flushing, NY 11565.

JACK DAVIS "You'll Die Laughing" card set, Mint, \$125. Also known as funny monsters. Jim Crane, 150 Clemson Ct., Newark, DE 19711. 302-738-6031.

SETS \$12 each: Cyberforce Summer, Evil Ernie II, Marvel Creators '98, Shi II, Vampirella, X-Men Oasis 2099, Robert Sands, 65 Fox Chapel Dr., Orchard Park, NY 14127.

POKEMON 24-GAME card demo pack from E3 show. Still sealed, very rare. Only \$14 postpaid. Serge Fidlon, 19221 Sherman Way, #21, Reseda, CA 91335.

POKEMON GAME cards. Rare 1st Edition Jungle Booster packs, \$8 each, 3 for \$21 postpaid. Serge Fidlon, 19221 Sherman Way #21, Reseda, CA 91335.

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OVER 50,000 CCG cards! Buy, sell, trade. Magic, StarWars, Young Jedi, Babylon5, Jyhad, V:TES. Sets and singles. Hallmark StarTrek & StarWars ornaments. Tom 708-799-1765.

FOOD ISSUE Animated sets from England ppd. Hercules 6-card Lenticular \$29, Goosebumps 6-card Lenticular \$25, Batman \$15. Fred Kotsabogan, PO Box 5156, Long Island City, NY 11105-5156.

SELLING STAR Trek OSeries A1-A85, Mirror Mirror M1-M7, Voyager A1-A20, B5IV A1-A10, B5V A1-A22, STNG7 A1-A19. POR 254-634-4902. David Curtis, 1806 Sycamore, Killeen, TX 76543.

STAR WARS Promo cards & sheets signed & unsigned. Complete your collection here. Biggest selection in the USA. See it to believe! Free shipping. Leave address. 248-442-7726.

SIGNED LADY Death Mystery Chase by Linser, signed promos, Necro Chase, preview card. Pulido Hughes Jensen, Call 727-937-5667. e-mail: fantonal@aol.com

LADY DEATH card sets signed promos, chase cards. Legacy set for sale. Also buying card sets. Call 727-937-5667. e-mail: fantonal@aol.com

LADY DEATH Series One signed by Brian, Hughes, Jensen, Tucci, Smalls, Hartsoe, Buzz, Linsner, Justiniano, Dark One. 727-937-5667. e-mail: fantonal@aol.com

NEW INKWORKS Promo cards, rare San Diego Con Buffy, Exclusive, Aliens, 007, Charmed, Elvis, Apes, Sleepy Hollow, set \$4 postpaid. Serge Fidlon, 19221 Shermanway #21, Reseda, CA 91335.

4631 TRADING CARDS WANTED

MAD (FLEER) 14, 16, 32, 34, 47, 55, 66, 81, 87, 101, 102, 106, 108, 118. Fiends & Machines! Jeff Mirrione, Box 2212, Hollister, CA 95024.

BUYING LEGACY promos. Ashcans #0s. Paying \$9 a set. Also buying dealers promo folders, \$20. 727-937-5667 or e-mail: fantonal@aol.com

4650 OLDTIME RADIO, FOR SALE

636 EPISODES of Superman radio shows from the 1940s (160 hours) \$75. (MP3 format for play on CD-Rom). Slade, PO Box 3372, Gulfport, MS 39505.

RAISED ON Radio 1st Edition. Green Hornet, Lone Ranger, Shadow, Superman, etc. 536 pages, photos. VF/VF dj. \$20 ppd./ins. Frieta, 6279 Laurie Ann, Redding, CA 96001-9626.

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4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4128 Dark Horse Wanted, For Sale
4130 DC, For Sale
4131 DC, Wanted
4140 Dell/Gold Key/Whitman, For Sale
4141 Dell/Gold Key/Whitman, Wanted
4150 Disney, For Sale
4151 Disney, Wanted
4160 EC, For Sale
4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor/Funny Animals, For Sale
4201 Humor/Funny Animals, Wanted

4204 Image, Wanted/For Sale
4207 Malibu, Wanted/For Sale
4210 Marvel/Timely, For Sale
4211 Marvel/Timely, Wanted
4220 Science Fiction/Horror, For Sale
4221 Science Fiction/Horror, Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant/Voyager, Wanted/For Sale
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age, For Sale
4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted
4400 Original Art, For Sale
4401 Original Art, Wanted
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4420 Books - General, For Sale
4421 Books - General, Wanted
4430 Paperbacks, For Sale
4431 Paperbacks, Wanted

4440 Pulp, For Sale
4441 Pulp, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios/Posters, For Sale
4611 Portfolios/Posters, Wanted
4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
4700 Novelties/Toys/Games, For Sale
4701 Novelties/Toys/Games, Wanted
4720 Video Games, For Sale
4721 Video Games, Wanted
4800 Fanzines, For Sale
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4660 MISCELLANEOUS, FOR SALE

METEORITES- OWN a piece of another world. Authenticity guaranteed. See photos at: <http://www.meteoriteweb.com>

ROBERT GOULD Magician S&N pay fifteen dollars BWS Last Atlantian pay \$35, Tupenny Conan \$125, Book of Samothrace \$45, Nitrax \$50. S&N only. Dan 803-892-6495.

FANTASTIC FOUR #2 Good+ \$200, Fantastic Four #3 Fair/Good \$125, Fantastic Four #5 Fair/Good \$200, Serious only. Roger 480-314-7513, leave message. Nice gift.

THE SILVER Age of Superman Cover book for sale, \$10 includes S/H. NM/M for list. SASE: Linda Mar., 11015 Freer Street, Temple City, CA 91780.

PREMIUM ADS. 29 different Sunday Funnies, Color ads, Sky King, Tom Mix, Popsicle, Quaker's Space, 1940's- 1950's, \$50. John Fawcett, Box 1156, Waldoboro, ME 04572.

HOWARD STERN'S Butt Bongo Fiesta video. Mint, never opened or watched. Shrink wrapped with 3-D glasses. \$100 ppd. Gene Towba 516-681-6681.

STATUES! WONDER Woman, \$150; Crow \$150, Grifter \$150, Savage Dragon, \$175, Grendel 2nd, \$195, Lady Death, \$300, Superman \$350. Terry, 818-597-8725.

NEIL GAIMAN'S Neverwhere on video with clear picture, Good sound quality. Don Walsh, 323 Buchanan St., Alexandria, VA 22314-2105. 703-548-5742.

METEORITES- OWN a piece of outer space. Authenticity guaranteed. See photos at <http://www.meteoriteweb.com>

BUYERS AND traders: have variety of fun stuff for reading or collecting. Send SASE for latest list. John Kaminski, 8421 Zimmerman Rd., Hamburg, NY 14075.

BUFFY VAMPIRE Slayer: James Marsters "Spike," autographed photo/ COA, \$15. Many other photos available. Atlas, POB 25095, Overland Park, KS 66225. 913-345-1069. chris@atlascomics.com

1961 ORIGINAL Alley Awards Redwood trophy, used to cast copies thru 1963, photo in new AE-2. SASE. Foss, HCR 3 Box 40, Birchtree, MO 65438.

4661 MISCELLANEOUS, WANTED

RAVEN, ADULT film actress (tall, dark-haired beauty). Videos, magazine appearances, articles, fan club material, photos, more. Biff Smith, 1344 West Flower, Phoenix, AZ 85013.

SAN DIEGO Comic Con programs 1980-83, 1985-86, 1988-89. Contact: Gary, 8916 Blomberg St SW, Olympia, WA 98512. Email: grossfam@olywa.net. 360-352-0432.

GIRL FROM Uncle unpublished paperback script: "The Devil Down Under 'Affair" by Michael Avallone. Write, call: Bill Finocchiaro, 611 Kimball Ave, Fulton, NY 13069. 315-593-3454.

LOOKING FOR a copy of the movie "Luana". Must be clean copy. Tom Wilson, PO Box 1474, Wall, NJ 07719-4502.

SEXY FEMALE celebrities/ personalities. Movie stars, TV, sports, models. Want photos, videos, magazines, etc. Send list(s): Gilbert Bradley, 8523 Mt. Scott, El Paso, TX 79904-2914.

DONNY AND Marie: need tape of show that aired Oct. 22, 1999. Will pay \$10. Nelson Corey, RR#1 Box 1474, Waymart, PA 18472-9757. 570-785-3212.

4661 MISCELLANEOUS, WANTED

WANT OLD and new comics, art books and leading material. In to trading. Send your list for mine. JK, 8421 Zimmerman Rd., Hamburg, NY 14075.

"VERTIBIRD" TOY helicopter set from 1970's. Flies in a circle on the floor at the end of a rod connected to a center base. 281-347-0648.

OH MY brain hurts because I want to spend tons of \$money\$ for Monty Python obscure items. Steven Silva, 2211 Sylvan Ct., Kissimmee, FL 34746. 407-343-1480.

FRANKLIN MINT items including Star Trek, die cast cars and other similar items; ads also. Jim Crane, 15 Clemson Ct., Newark, DE 19711. 302-738-6031.

HUSTLER HUMOR #1; 1982 Heathcliff calendar; 7-11 Monster Slurpee Cups; Worm Wrestlers board game ('78 Parker Bros.) Jeff Mirriane, Box 2212, Hollister, CA 95024.

150 CENIFANTASTIQUE vol.10 #1, Playboys Gahan Wilson (1972?), Tanyas Island Movie info, DD Winters Info., Kim Klein, Apt. 386, 2800 South University Blvd., Jacksonville, FL 32216-2505.

LULU AND Leander, McManus' Newlyweds, Happy Hooligan: strips, originals, reprint books, sheet music, artist's information. Harry Miller, 190 Peach Blossom, Bowling Green, KY 42103. 270-843-2300.

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4700 NOVELTIES, TOYS, GAMES FOR SALE

NEW RPGs 2/3 off retail. That's right- 2/3 off. Send wants to: R.Swan, 2620 30th St, Des Moines, IA 50310.

SUPERMAN WALLET Vintage 1966, illustrated yellow vinyl, beautiful mint condition! \$30 postpaid. M.Gottfried, 116-25 Union Turnpike, Forest Hills, NY 11375. powerpop18@aol.com.

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LUFTWAFFE: AVALON Hill Bookcase game of aerial combat over Germany 1943-45. Unpunched. \$25.00. \$3 P/H. Gernert SHV, 2110 Payne St., Louisville, KY 40206.

SPIDERMAN HEAD bank. Large size from 1970s, \$20 plus postage \$5. Kevin Salvio, 427 Weaver St., Greensburg, PA 15601.

MARVEL/ DC Action Figures, Star Wars, View- Master, Micro/ Miniature figures playsets and models for sale. Blake Long, 9113 Beulah Church Road, Louisville, KY 40291.

G.I. JOE Navy Seal FAO Schwarz. Exclusive, 1995, MIB, complete with Raft, \$175 postpaid. Don Faruolo, 15 Fairmount Terr, West Orange, NJ 07052. 973-325-3169.

4700 NOVELTIES, TOYS, GAMES FOR SALE

PENNANT RACE: Avalon Hill Sports Illustrated Big League Baseball Wheeling Dealing game. Excellent parts, \$20, \$2 P/H. Gernert, S.H.V., 2110 Payne St., Louisville, KY 40206.

IVES DANCING, Black man holding bells, date 1880, clockwork works, Fine condition. Steve Berdy, 159 W. Sherman Ave., Newark, NY 14513. Phone: 724-748-4980.

SHAZAM LITTLE Golden Book, Mint condition, \$25 plus \$2 postage. Steve Berdy, 159 W. Sherman Ave., Newark, NY 14513. 724-748-4980.

ADD&D, VAMPIRE, Shadowrun. You name it. New RPG products 2/3 off. Send wants to: R. Swan, 2620 30th St., Des Moines, IA 50310.

MARVEL ACTION figures \$5 for some plus shipping. Other available. Dizzy Lizzy Comics and Cards, 15 Olive St., Lake Grove, NY 11755. 516-580-0665.

4701 NOVELTIES, TOYS, GAMES WANTED

PEP WORLD War II fighter planes, model planes found in Kellogg's Pep cereal boxed around 1943. Frank Hudson, 6 Rosewood Dr., Conway, AR 72032.

MCDONALDS INSPECTOR GADGET pieces bagged. Denis Schwendemann, 108 Roy St. B-23, Seattle, WA 98109.

BUBBLEGUM CRISIS! Model Kits esp. "Priss" Bursting out of hard suit with dagger. Samuel Joyner, RR#3 Box 257 Tall Oaks Rd., Tarboro, NC 27886.

BUBBLEGUM CRISIS! Model Kits esp. "Priss" Bursting out of hard suit with dagger. Samuel Joyner Rt#3 Box #257-B Tall Oaks Rd, Tarboro, NC 27886.

PLASTIC FIGURES and playsets wanted- Marx, MPC, Remco. Soldiers, cowboys, Indians, tin buildings, partial sets, loose figures. Rick Salierno, PO Box 1606, Bloomfield, NJ 07003.

SUPERMAN WANTED! Yes, I'm still buying all older Superman collectibles. Wanna buy great collectibles? Go to eBay: superdf62@aol.com. Danny Fuchs, 209-80 18th Avenue, Bayside, NY 11360.

4800 FANZINES, FOR SALE

FUNNY BOOKS #5 bigger, funnier, and more expensive that ever. \$3. Robert Loy, PO Box 42001, Charleston, SC 29423-2001.

FOOM MEMBERSHIP Kit, mint, unused, contains poster signed by Steranko, 1st 3 issues, membership card, and 6 stickers, all in original envelope \$75. Mark 254-772-4571.

THE COMIC Reader. 129, 132-39, 150-63; 50 cents each; 169; \$1. Checklists used. P&H \$4. Send SASE. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

MARVEL VISION 1-30 \$35, Amazing Heroes 1-88, Best of #1, Annual previews 1-5. All for \$110. Shipping \$2. Abrams, 281 E. Fox Hill, Buffalo Grove, IL 60089.

COMIX SCENE (1972). #5 Sword and Scorcery issue. Kirby art. \$4, P&H \$2. SASE for sale list. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

4801 FANZINES, WANTED

COMICS JOURNAL 1- 27, 31- 36. Nemo #28. Terry Pirates, NBM #3, #4. Li'l Abner KC #13. Popeye #1. Snodgrass, 27515 Ynez, Temecula, CA 92591. FAX: 909-693-0743.

COMTEMPORARY PICTORIAL Literature (CPL) #6 wanted. Fanzine from 1974. Dave, 12 Eliot Dr., Vernon, CT 06066.

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TEENAGE MUTANT Ninja Turtles 1991 175 strips, Calvin & Hobbes 156 strips, 1991 \$5 each. Rob Griffith, 2116-B Garden Springs Drive, Lexington, KY 40504.

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DAILIES 1974, 1975, 89 strips. Brenda Starr, Gasoline Alley, \$5 each. SASE please. Rob Griffith, 2116-B Garden Springs Dr., Lexington, KY 40504.

GOOD DEAL; 100 Sunday comics- 1930s \$45; 1940s \$30; 1950s \$25; 1960s \$20; 1970s \$15; 1980s \$10. Add \$3. Claude Held, Box 515, Buffalo, NY 14225.

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TV SHOWS and cartoons Anime and Asian videos for sale. Send wantlist: The Funnies Farm, 1A Ward St., Suffern, NY 10901. E-mail: msgr4289@aol.com

But I Digress

From
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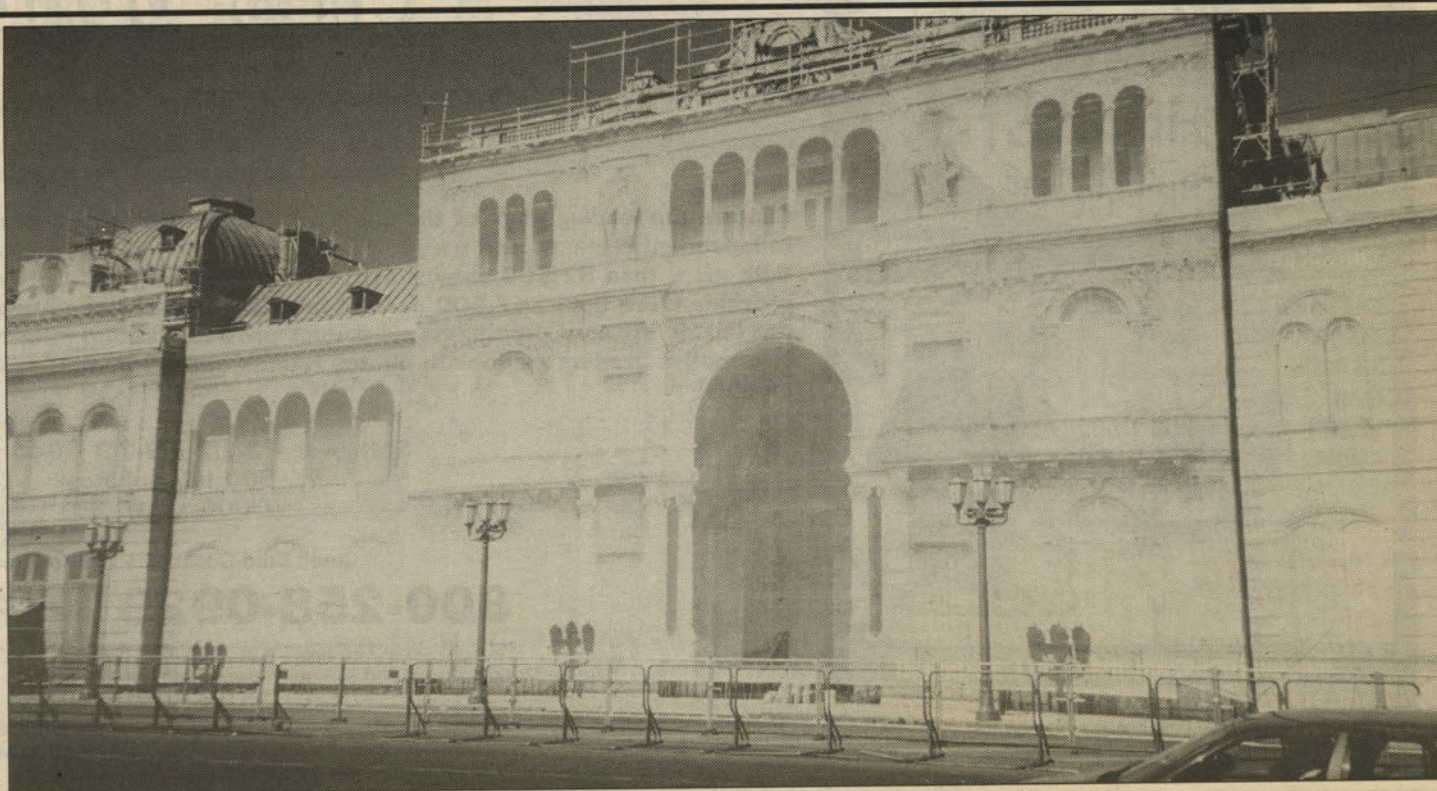
front of the Casa Rosada is a gigantic picture of — the Casa Rosada. It was like the old Steven Wright joke about getting a map of the United States that's actual size. This was an actual-size portrait of the Casa Rosada.

I started photographing, because there was something hilariously circular to me of taking pictures of a picture of a building.

"What building is this a picture of?" "It's not. It's a picture of a building." Only in Argentina. Well, and maybe in Toontown. I think they missed a bet: They should have dropped in a photo of Eva Peron on the balcony just to make the thing complete.

Just think: If they'd been content to put a picture of Eva Peron in Recoleta, they could have saved a lot of hassle.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.



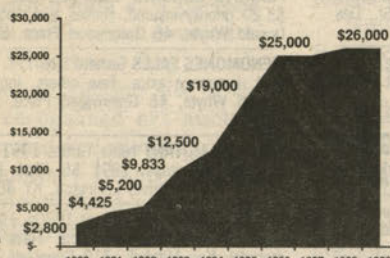
A scan of a picture of a picture of a building. Now if someone photocopies this page ...

COMICS
BUYER'S
GUIDERESALE
REPORT

Nov. 7, 1999 — Nov. 13, 1999

Compiled by BRENT FRANKENHOFF
CBG Price Guide Editor

Showcase #4 started the Silver Age



According to Mr. Silver Age (and many fellow collectors), *Showcase* #4 (Oct 56) marked the official start of the Silver Age.

While the introduction of the Silver Age Flash was a seminal event, leading to new incarnations of other DC Golden Age characters, it stood by itself for more than three years. Aside from additional issues of *Showcase* featuring The Scarlet Speedster, it wouldn't be until *Showcase* #22 (Oct 59) that the next Golden Age character, Green Lantern, would be reinvented. Then the floodgates were opened with new or revamped characters appearing from both DC and Marvel in the ensuing months and years.

Silver Age collectors place the reintroduction of The Flash as one of the top "must-haves" in their collection. Over the years, it has been either the most expensive or second-most expensive issue in our price guide, sharing the honor with *Amazing Fantasy* #15.

LANCELOT
LINK #1Gold Key • May 71
Cover 15c

Originally introduced during the *Planet of the Apes* craze, the live-action Saturday morning series *Lancelot Link, Secret Chimp* spawned a whole series of licensed products, including a short-lived comic book. Now, with nostalgia for the *Apes* films and TBS' *The Chimp Channel*, these issues are emerging from closets. Bob Craig of Hobbies & Heroes, Lockport, N.Y., reported selling *Lancelot Link* #2 in Very Fine for \$15.

Current NM price: \$25

BATMAN:
HARLEY
QUINN #1

DC • 1999

Cover \$5.95

As predicted, the introduction of Harley Quinn into the main DC universe has begun to evoke interest among collectors, who may have initially passed on the one-shot due to the high cover price. See this week's *Scouting Report* for additional news on the character.

Current NM price: \$12

ADVENTURE
COMICS
#340

DC • Jan 66

Cover 12c

This Legion of Super-Heroes story featured Computo the Conqueror and the death of one of Triplicate Girl's bodies, causing the heroine to change her name to Duplicate Girl. J&J Comics and Collectibles CEO J. Solomon reported selling this pivotal issue in Good for \$8.

Current NM price: \$24

Retail beat

With the "No Man's Land" storyline approaching its conclusion, several retailers are reporting increased interest in all tie-ins.

GREEN
LANTERN
#46

DC • Oct 93

Cover \$1.25

Collectors of the "Reign of the Supermen" storyline initially overlooked this tie-in featuring an injured Hal Jordan helping the returned Superman battle Mongul. It shot up quickly in price but then hit a plateau and has been at our Near-Mint price for several years now.

Current NM price: \$10

COMICS
BUYER'S
GUIDE

pricing research

is provided by CBG and COMICBASE. Silver Age to present information will be available in the *Comic Book Checklist and Price Guide Year 2000 Edition*. Order at (800) 258-0929 or online at www.comicsbuyersguide.com.

COMICLINK
COMMENTS

BY JOSHUA NATHANSON



MAD #1

E.C. • Oct 52

Cover 10c

Comic-Link sold the first issue of the comic book that spawned Alfred E. Newman and

"the usual gang of idiots."

As most collectors know, *Mad* was a comic book before it was a magazine. This issue was priced to sell, and it did — a bargain in this condition.

Sold in FN+ for: \$2,100

WONDER
WOMAN
#14

DC • Cover

10c

Many collectors feel that *Wonder Woman* is undervalued.

As a result, this has become one of the fastest-selling titles when reasonably priced.

Not only Golden Age issues, but Silver Age issues, and even some of the early issues in George Pérez' run on the current title are also selling briskly at reasonable prices. Prices could rise as more collectors take a second look at one of DC's major super-heroes.

Sold in VG+ for: \$195

Joshua Nathanson is CEO of ComicLink (www.comiclink.com), an online marketplace where a wide selection of condition-verified, investment-quality comic books and related memorabilia are bought and sold.



feedback

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Maggie Thompson and Brent Frankenhoff

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IT'S GONENew
Edition

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6th Edition

by Maggie Thompson and Brent Frankenhoff

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Continuing our sojourn to the Fantabaires convention in Argentina ...



By Maggie Thompson
Detective Comics

#742 is scheduled for release Jan. 12 — and the writer is Greg Rucka, quickly becoming a fixture in the field of detective stories, whether in comics or text form. Art is by Shawn Martinbrough and Steve Mitchell, and the issue will be priced at \$2.50.

Police Commissioner James Gordon is back at work after being on leave for 10 weeks — and he's determined to take control of his life and the crime situation in Gotham following the events of "No Man's Land." Effective immediately, Detective Sergeant Bullock becomes Lieutenant Bullock — and so go the changes, as the police (and, yes, Batman) confront what appears to be a gang hit.

It's rainy, it's depressing (with nice detailing in the art), and *Whiteout* writer Rucka has Batman contemplating parallels between Gordon's reactions and his own of years earlier, when his parents were killed and he became Batman. DC says *Detective* will feature "stylish mystery stories" starring Batman, and Rucka's good at writing stylish mystery stories. This issue, though, has less to do with detecting and more to do with how to deal with personal reactions to violence.

Nov. 5 (continued): The hotel was a perfectly nice one in downtown Buenos Aires (the city of Buenos Aires, we were told — as distinguished from the general area of Buenos Aires — kind of like New York, New York). We settled in, got acclimated to the area a bit, and were then brought to the convention site.

The place was huge and, since it was fairly early on Friday, relatively empty. The dealers' room had aisles so wide that you could have fielded a hockey team in it. We recognized it, however, as the same type of dealers' room that we had seen in Mexico. That is to say, once the convention got going, the place was going to be absolutely packed, and maneuvering would suddenly be a problem.

I was set for a question-and-answer session that evening. It was slated for two hours but in reality it was only a one-hour panel, because everything had to be said twice. Questions were posed in Spanish, translated into English, I responded, and the response was translated into Spanish.

It was called "Spotlight on Peter David." The name was literal: It was a dark room, and there was a glaring spotlight trained on me. The reception by the audience was monumental. I'd never received an ovation like that. The applause went on for nearly a minute. If that doesn't sound like a long time, try banging your hands together and see what it really feels like. The welcome seemed to come in waves, washing over me. I found myself wishing that I could bottle the audience and take it with me wherever I go.

There were, as usual, the little quirks of translation. Someone would pose a question in Spanish, the audience would laugh or react, and nothing gives you more of a sense of dread than knowing that something's coming your way and every damned person in the room except you is aware of precisely what it's going to be. On the oth-

er hand, you also got a feel for who could speak English and who couldn't, because the English-speaking folks laughed at jokes I made before the rest of the audience did.

Also, several people were brought up with whom I've worked: Ariel Olivetti, who painted *The Last Avengers Story* (which as long-time readers know, saw publication thanks to *Comics Buyer's Guide*), and Richard Villagren, who was my inker during my run on DC's *Star Trek*. It was like a Spanish-language edition of *This Is Your Life*.

The thing that took the most getting used to was timing of meals. Folks don't eat dinner until at least 10:30 p.m., sometimes later. The convention organizers took Kathleen, Mark Waid, Devin Grayson, and me to an Italian restaurant, and we didn't actually eat until close to midnight. It was a good way to completely throw off a digestive system.

Nov. 6: Kathleen awoke, apparently covered with mosquito bites. Oddly, I picked up none. One would think that, if there were mosquitoes in the air, they wouldn't discriminate.

We were, I was told, going to go to the cemetery. I was able, with staggeringly little effort, to restrain my enthusiasm. I can think of nothing interesting about such an outing, aside from looking at headstones and trying to find intriguing epitaphs. (I still debate about my own. I keep thinking "To Be Continued," or perhaps, "Suddenly ..." or "What the —?" or "Meanwhile ..." or, if we move away from comics, "What are you lookin' at?" or "Shhhhhh" or "Out to lunch.")

I couldn't have been more wrong, as it turned out, because the Cemetery of Recoleta was the Beverly Hills of cemeteries. Built in 1822, it was like a small, fenced city, with paved roads and everything, composed (or decomposed, nyuk nyuk) entirely of mausoleums. And a number of them were beyond belief. Some of them were like cathedrals. There were dead people residing in places bigger than my first apartment. There was incredible statuary all over the place, ranging from soldiers to sobbing angels. Probably the most controversial resident was Eva Peron before she was Patti Lupone or Madonna. The families of the Recoleta residents complained, because they felt that (their characterization, not mine) a whore who slept her way to pow-

er was not fit company. But Peron insisted, and, as a result, Evita's body was laid in Recoleta (which was apparently the only place in Argentina it hadn't been previously).

At the convention, Devin and I wound up on a panel with about 10 other people. It was held in a room where we were absolutely melting, it was so hot. Most of the people in the room were using the program books or comics to fan themselves. Being an overweight Jewish man, I don't just sweat, I *shvitz*. If I had several oversized towels, shower slippers, and a copy of the *Jerusalem Times*, I'd be all set. There was much heated discussion, but, considering that my eyebrows were sliding into my nostrils, there wasn't much about the room that *wasn't* heated. At one point there was intense debate about whether comics and magazines would ever be replaced by electronics. And I said to the crowd, "Do you want to know why there will always be printed comics and magazines?" They did. I grabbed a magazine and, fanning myself furiously, said, "Because you can't do this with a computer, that's why."

We went to a barbecue organized by the nice convention folks. Mark, Devin, Kathleen, and I were all exhausted and would have rather just grabbed a relatively early dinner and crashed. But to refuse the invitation would have been rude, so we went.

The grill itself was massive. Beyond massive. (Although we were later told that actually, by Argentine standards, the grill was quite small. Remarkable. I still have grill envy.) I think what they did was cut off the cow's head, legs, and tail, broke the rest of the carcass in half, and tossed it on the grill. This is Argentina, after all: the land of meat.

At dinner the host was anxious to get Devin to try a piece of cow. Devin tried to explain that she's a vegetarian. "Just a small piece, then?" the anxious cook suggested with pride, not wanting her to miss out on the great food (and it *was* delicious; I'll give 'em that). Devin looked desperately uncomfortable, stuck. I distracted the gentleman and palmed the meat off Devin's plate. She looked grateful. More for me. Me, I was steering away from meat and staying with the barbecued chicken. But, after cleaning off a plate of it, I learned it wasn't chicken; it was

cow entrails or something. If I'd known that before hand, I'd never have tried it. Old provincial me. I know it's such a cliché, but — damn — it really *did* taste like chicken.

It was 1:30 in the morning. We were exhausted. Devin's knee was throbbing. And Kathleen's "mosquito bites" were clearly worse than that; it was hives, all over her back. She'd had an allergic reaction to something from the night before. She was itching like mad.

We conveyed to our hosts that we'd like to go back to the hotel. They were astounded; the party was just getting started. Again, we didn't want to be rude. And I said, "Look, we'd love to stay, but Devin's knee is killing her and Kathleen isn't feeling well — she's got hives! Honey, show them your hives!" And without further ado, I pulled down the back of Kathleen's shirt. There were hives all over the back of her shoulders.

Our hosts were immediately 100% solicitous, and within minutes we were being driven back to the hotel. We learned later that the party went on to 7 in the morning. Considering how tired we were, we were grateful to Kathleen's hives for giving us a polite way of leaving at an hour that we could handle. Kathleen didn't seem especially grateful for them, though, although antihistamine and rash powder brought them under control.

Nov. 7: We were driven in two cabs to an antique fair and, as we rounded a large plaza, we saw the east side of the Casa Rosada, the "Pink House" best known to Americans as the place with the balcony where Evita told Argentina not to cry for her. It's one of the best-known sites. "We've got to take a picture of that! Can we pull around?" we asked the driver as we sat at a light.

There was honking to our left. It was Mark and Devin, and they were pointing at the same thing and waving their camera. So we were obviously on the same wavelength.

The thing is, the Casa Rosada was undergoing renovation. What's usually done in such instances is that a huge white sheet or some other bland protection is erected outside, obscuring the view. But, since the Casa Rosada is such a popular place and the Argentineans didn't want to disappoint visitors, they came up with a hilariously inventive compromise. Hanging directly in

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